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MANAGERS SEEKING LIGHT ON VISIT OF THE ROMAN SINGERS

Ecclesiastical Status of Artists Announced as Sistine Chapel Soloists Challenged by St. Gregory Musical Society Which Says It Will Introduce "Only Official Body of Polyphonic Singers that Will Come to America from the Vatican and Basilicas"—Wolfsohn Bureau Submits Photographic Evidence to Show that Newly Arrived Quartet Members Are Sistine Chapel Soloists—President Bradford Mills of National Concert Managers' Association Investigating Contentions of Both Sides

WITH both sides presenting evidence to substantiate their claims as to the status of their own organizations, the musical world is to-day baffled over the status of these two groups of Roman singers.

To settle the matter definitely the National Concert Managers' Association, composed of representative local managers of the country, has taken the initiative and instituted an investigation of claims made by directors of both organizations. Bradford Mills, president of the association, announced this week that he had begun an impartial investigation of the facts, which are, in substance, as follows:

Recently there arrived at Boston four singers who are announced by the Wolfsohn Musical Bureau as coming from the famous Sistine Chapel choir of the Vatican. This ensemble, known as the Roman Quartet, consists of Ezro Cecchini, tenor; Alessandro Gabrielli, soprano; Luigi Gentili, alto; Augusto dos Santos, basso. With them came Albert Cammetti, organist at the Church of St. John Lateran of Rome. The artists announced on their arrival that they carried credentials to prove that they were *bona fide* soloists from the Sistine Choir.

To substantiate their claims the Wolfsohn Musical Bureau has sent to the press a photograph which they state was taken at a service in the Sistine Chapel. In the picture are indicated by the Bureau three singers whom they claim to be three of the four singers who recently landed in this country.

On the other hand, the St. Gregory Musical Society of New York announces that on Sept. 10 there will arrive from Rome the famous Vatican choirs and notable singers from the Roman Basilicas, under the leadership of Rt. Rev. Monsignor Raffaele Casimir, Special Chamberlain of His Holiness the Pope, Canon of St. John Lateran and Maestro of the Papal Chapel. At the same time the St. Gregory Musical Society sends out this announcement:

"Only Official Body"

"Advices to James Slevin at Rome, just before he sailed with the party, make it evident that this is the only official body of polyphonic singers that will come to America from the Vatican and the Rome Basilicas. There has been

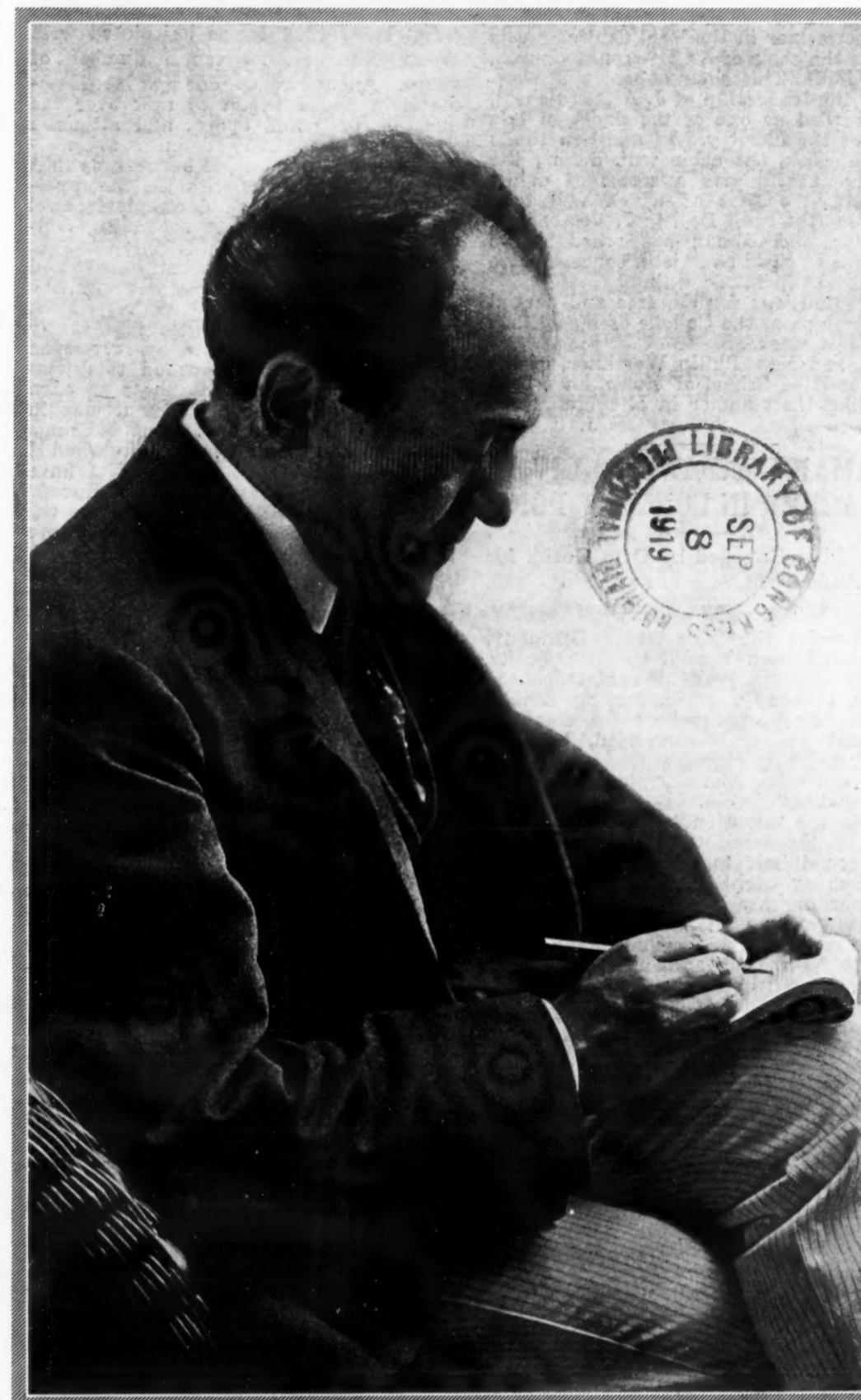


Photo by Apeda

ERNEST BLOCH
One of the Foremost Living Composers. He Was Awarded the Prize in This Year's Chamber Music Competition Instituted by Mrs. F. S. Coolidge of Pittsfield, Mass. (See page 20)

no vanguard, as the Papal organization is traveling intact. . . . Both Father de Santi and Monsignor Casimir have written Mr. Slevin, who forwarded photographic copies of these letters to America, that there are no other names appearing in the Pontifical Annuary for the year 1919, as published in the Vatican printing office, other than those of actual members of the various choirs of the Vatican chapels and the basilicas, and that no other body or group of singers now in America or headed toward America have their names registered in this official organ.

"The appended list of singers comprising the Vatican choirs will reveal names that are listed in the Pontifical Annuary and these are the only names, as announced by Father de Santi, that can possibly be associated with any Papal choir or choirs.

Blessed by Pope

"The choir before leaving Rome was blessed by Pope Benedict XV, and the Holy Father took such a deep interest in the enterprise that he bestowed the Apostolic benediction upon all who were connected with it. From Rome the choir traveled to Venice, where on the eve of their departure they sang in historic St. Mark's Cathedral, under the patronage of the Patriarchal Cardinal La Fontaine, and also received his blessing.

"This was the first time in 1600 years that a Papal choir ever gave a concert or sang outside the Vatican and such domains of the Roman Catholic Church immediately connected with the Vatican at Rome. Following the concert they were tendered a banquet by the Patriarch of Venice, and upon reaching the steamship Belvidere were addressed by a poetical farewell written to Monsignor Casimir and the entire choir party by Gabrielle D'Annunzio. The next concert, or the second one ever heard outside the Vatican domain in Rome, will be heard in Carnegie Hall on Tuesday night, Sept. 16.

"Following is a translation of the farewell of D'Annunzio as cabled to this country and below this is appended a

[Continued on page 3]

OPENING OF GALLO ENGLISH OPERA IS HALTED BY STRIKE

Unions Stop "Mikado" Performance at Last Moment, to Disappointment of Huge Audience, Despite Fact That Heads Support Actors—Musicians Ordered Out — Action May Defer Engagement of San Carlo Forces

THE première of the Gallo English Opera Company which was to have taken place at the Schubert Theater on Monday night, Sept. 1, did not materialize. The "Mikado" performance was prevented at the last moment by the calling out of the stage hands and musicians.

The house had been completely sold out, and hundreds of disappointed persons were turned away when at 7:30 it was announced at the box office that there would be no performance.

The order calling out the stage hands and musicians came as a complete surprise to Fortune Gallo and Bradford Mills, who had been given every assurance as late as Saturday morning that they would be permitted to open.

The company is 100 per cent Equity, and Jefferson De Angelis, the star, is a member of the council of the Actors Equity Association. Before announcing the opening or making any preparations to open, Mr. Gallo and Mr. Mills secured the sanction of the three associations, that of the Actors Equity Association, the Stage Mechanics and the Musicians' Union, which permission was given by these organizations on the grounds that the company was 100 per cent Equity, that neither Gallo nor Mills were members of the Producing Managers' Association, and that they had leased the Schubert Theater.

In a statement to MUSICAL AMERICA Mr. Mills said: "Mr. Gallo and I are at a loss to understand why we were permitted by the unions to proceed with the expense of advertising our opening, and rehearsing the company and orchestra, only to have the performance stopped at the last moment. Up to Saturday morning we had every assurance from all three of the warring factions that nothing would prevent our opening. In fact, the union ordered the stage hands which had been called out at the Schubert two weeks ago to return upon Saturday to take in our scenery and the musicians to report for dress rehearsal.

"Late Saturday afternoon notice came to our office from the musicians' headquarters that the musicians and stage hands would not be allowed to operate our show Monday. Later we received information that this drastic action would be deferred and the matter reconsidered at a meeting on Monday. On Monday morning we were promised that notice would be given us by four o'clock whether we might open or not, and in the meantime the musicians and stage hands ordered to stand by for final instructions.

"We held the company in readiness until 7:15 o'clock, when word came from the musicians' headquarters that we could not open, whereupon we dismissed them and notified the box office to discontinue selling tickets."

Neither Mr. Gallo nor Mr. Mills are making any announcement of their next move. Whether or not the San Carlo Opera Company, which was booked to follow the English Company at the Schubert, will be allowed to open cannot be stated.

It is probable that neither companies will now open until the difficulty of the actors and the managers has been settled.

AMERICAN FESTIVAL OPENS IN LOCKPORT

Native Art Exalted by Eminent Composers and Singers in Annual Event

(By Telegraph to MUSICAL AMERICA)

LOCKPORT, N. Y., Sept. 1.—The National American Music Festival opened at 10 o'clock this morning with the singing of "America." This was followed by a prayer of dedication by Rev. D. Hodson Lewis, and a ballad, "The Music of America," by M. A. B. Lewis, a local poet, was then read, and an address of welcome by Charles W. Moss.

The first musical address was on "American Music and Americanism" by Dr. Carl Wachter of the University of Buffalo. C. Mae Fierson, a Negro soprano, was the only soloist at the morning session, presenting old Southern songs and negro melodies. She exhibited an excellent and well trained voice. The session closed with the singing of "America."

Artists and composers from various parts of the country are still signing the festival register and everything points to an unusually successful week. The program includes such well known artists as Marie Sundelius, Arthur Middleton, Lila Robeson, Mme. Sturkow Ryder, Chas. W. Clark, Florence Macbeth, Oscar Seagle, Blanche Da Costa, Orville Harold, Kathleen Howard and others.

R. B.

PREPARING FOR THE CINCINNATI FESTIVAL

Program Plans Already Under Way—Orpheus Club Resumes Work

CINCINNATI, OHIO, Aug. 30.—The musicians who were away on a vacation are beginning to get back to work and things are now doing in the local musical circles.

At the Cincinnati Conservatory the teachers are all back. Marcell Thalberg, pianist, was prevented from enjoying a vacation by a serious illness which kept him in the hospital for several weeks. Louis Saverne, who has been a member of the Conservatory faculty for many years, begins a year's vacation during the coming month.

Things are beginning to stir in May Festival circles. The chorus will begin rehearsing a little earlier than usual to make up for the time lost last season through the influenza epidemic. Alfred Hartzell, who has returned from the war, will resume his work as chorus master and will also examine the applicants for membership. As this is "Festival year," the rehearsals will be held weekly. The May Festival plan is a severe one. On Monday nights the entire chorus rehearses. On Wednesday nights there are part rehearsals for the women, and on Thursday night for the men. Thus, while there are three rehearsals weekly, each member is only obliged to attend two. As yet no conductor for the next festival has been definitely elected.

Music Hall, that stately and venerable home of the big musical events in Cincinnati, is undergoing a thorough renovation from top to bottom. The interior is being cleaned and refurbished and a number of important improvements are being made. The great organ in Music Hall will also be rebuilt and modernized. It is a fine old instrument and, at the time of its construction some forty years ago, was the largest in this country. The work will be hastened so that the organ will be ready for the next festival.

Emil Heermann, concert-master of the Cincinnati Symphony Orchestra, has just returned from a lengthy motor trip through the Berkshires. He will be one of the soloists with the orchestra this winter and will probably play the Brahms Concerto.

The Orpheus Club, Cincinnati's leading male chorus organization, will resume its activities this season and will begin rehearsals toward the end of the month. The club suspended operations last year because so many of its younger members were in the service. Most of them have returned and the club will have the largest active membership it has had in years. Adolf Hahn, the conductor, is spending a vacation in

the White Mountains and is expected home next week. Among the soloists to be heard with the club will be Margery Maxwell, soprano of the Chicago Opera Company.

Louis G. Sturm, professor of theory and composition at the College of Music, has returned to Cincinnati and agreed to remain with the college. A lengthy stay in Michigan has greatly improved his health and he will be back at his desk again next week.

The Scotti Opera Company will repeat the two performances it gave here last May on Saturday afternoon and evening, Oct. 18, at Emery Auditorium. The company made a very fine impression upon the occasion of its first appearance here.

A newcomer in the local field of music will be the choir of St. Lawrence Church, Price Hill. This choir of men and boys, under the leadership of J. Alfred Schehl, is regarded as one of the finest in this part of the country. In addition to its church work, the choir will, during the coming season, give a series of public concerts, the first of which will take place in Memorial Hall in November.

Ysaye and Elman are scheduled to give one of their two violin concerts here on Nov. 18 in Music Hall.

Examinations for the free and partial scholarships at the College of Music took place last week.

Mr. and Mrs. Philip Werthner, of the Walnut Hills School of Music, have been spending the summer in Michigan.

J. H. T.

GERMAN COMPANY TO GIVE WAGNER IN CONCERT FORM

Mme. Ober Engaged by Otto Goritz for Announced Season at Lexington—Promise Novelties

Plans for the Star Opera Company, an organization headed by Otto Goritz, baritone, formerly of the Metropolitan Opera Company, are assuming definite shape. The personnel of the company has not yet been completed, but one singer recently closed with is Margaret Ober, contralto, who was also once of the Metropolitan forces.

It is the intention to devote the first half of the week to grand opera and the second half to lighter works, while the Sunday night performances will be Wagner operas, including the Ring, in concert form at the Lexington Theatre.

The répertoire will include many works new to New York audiences and others which have not been heard for many years, it is announced. There will also be performances in Italian and English and a new opera in English will be sung.

Among the works to be given during the first part of the season are "Der Waffenschmied" and "Undine" by Lortzing, "Der Trompeter von Saekkingen" by Nessler, "Der Freischuetz" by Weber, "Marta" by Flotow, "Die Fledermaus" and "Der Zigeuner Baron" by Johann Strauss, "Die Schone Helena" by Offenbach.

The Wagner operas will be "Der Fliegende Hollander," "Lohengrin," "Tannhäuser" and "Das Rheingold."

Knighthood Conferred by British King on William Maxwell, Sr.

George Maxwell, managing director of G. Ricordi & Co., received a letter last week from Scotland which contained the news that in the general list of honors published in the English press on Aug. 13 his father, William Maxwell, was knighted by King George. His parents are now Sir William and Lady Maxwell. Prior to the announcement in the press Mr. Maxwell's father had received, during the first week in August, a letter from the Prime Minister apprising him of the information that the King had decided to confer knighthood upon him. Sir William Maxwell is an authority on co-operative methods and the author of several books.

Noack to Be Concertmaster for Rothwell in Los Angeles

Sylvain Noack, formerly second concertmaster of the Boston Symphony Orchestra, has been secured by Walter Henry Rothwell, conductor of the Los Angeles Symphony, as concertmaster for that organization. Mr. Noack is a native of Holland.

BELLINGHAM, WASH.—Piano students of Ethel Gardner, teacher at the State Normal School, were heard in recital recently. Those participating were Ervine Lidstone, Elizabeth Graves, June Wetherell, Leonardeene Miller, Elizabeth Graham, Katherine Smith, Marjorie Oberlantz, Frances Bacon, Josephine Kendall, Ethel Abrams, Sue McMillan and Marion Ells.

GEST WILL FOLLOW OSCAR'S FOOTSTEPS

Within One Year New York Theatrical Manager Will Become an Impresario

That Morris Gest, the New York theatrical manager, will sooner or later enter the operatic field within one year as an impresario is now regarded as certain. Mr. Gest when seen by a representative of MUSICAL AMERICA stated: "You know that I was associated with Oscar Hammerstein for a number of years. About two seasons ago Mr. Hammerstein and I began to talk over the question of grand opera, and although we never made any definite arrangements, it was understood between us that when his agreement with the Metropolitan Opera Company was completed, that we should get down to something definite.

"Then Mr. Hammerstein died and everything was upset. Furthermore, the present theatrical situation in New York makes it utterly impossible to lay any plans whatever. I have twenty-seven shows that I was to put on this winter, and I counted upon these to earn enough to allow me a sufficient margin to begin with grand opera, but as things stand now, I don't even know when I shall be able to put these on. I have an army of costumers waiting in Europe to come over to begin work upon the costumes for 'Aphrodite,' but they are unable to get passage.

"When the strike is settled and things are once more running smoothly, I may then begin to make plans, but at present all that I can tell you is that there is something in the air and waiting to drop."

WALTER DAMROSCH FINDS FRENCH ATTITUDE PLEASING

Conductor of New York Symphony Assured of Their Admiration for U. S. Musical Attainments

The warmth of feeling held in France in artistic circles toward America was evidenced by a dinner given by the musicians of Paris to Walter Damrosch, conductor of the New York Symphony Orchestra, at the Cercle Volney, during his recent European visit. Mr. Damrosch has returned from Europe, where he had gone partly upon the invitation of General Pershing, to inspect the work of the school for bandmasters which he had founded at Chaumont, and partly to make preliminary arrangements for the tour which the New York Symphony Orchestra is to make through Europe next spring.

He discussed recently the dinner and the general sympathetic interest shown throughout the French musical world for all things American. "The dinner," said Mr. Damrosch, "was attended by about one hundred of the chief musicians of France. The chairman was Georges Huie, the well-known composer, and I was seated between Theodor Dubois, the director of the Paris Conservatoire, and Vincent d'Indy, the director of the Schola Cantorum. Among the other musicians present were Alfred Cortot, Paul Vidal, Florent Schmitt, Roger Ducas, Maurice Ravel, Pierre Monteux, Henri Casadesus and the conductors of the Opéra.

"During the dinner a number of speeches were made, among them addresses by Vincent d'Indy, Dubois and the chairman. In all the addresses the speakers referred to the cordial feeling existing between artists in France and America, and expressed the speaker's pleasure that the New York Symphony Orchestra was soon to visit France." They assured this orchestra and Mr. Damrosch of an enthusiastic welcome. Mr. Damrosch, in his reply, disclaimed the idea that the reception tendered to him was offered from any personal sense, but rather as an expression of sympathy and friendship to the whole musical fraternity of the United States. During the evening there was a musical program.

CONCERT FOR PERSHING

Damrosch Will Lead His Symphony—Five Soloists to Sing

One of the features of the official welcome for General Pershing, will be the concert on the Mall in Central Park by the New York Symphony Orchestra un-

der the conductorship of Walter Damrosch. On account of Mr. Damrosch's activities in France during the war, Philip Berolzheimer, City Chamberlain, invited Mr. Damrosch to conduct the concert and Mr. Damrosch has accepted. The soloists will be Riccardo Strausciari, the Italian opera baritone; Louis Sanchez, South American tenor; Ros and Carmela Ponselle, sopranos, and Della Baker, coloratura soprano. In view of General Pershing's reported pronouncement in favor of "jazz only," the make-up of the program is awaited with keen interest.

Ernest Schelling Injured in Automobile Accident in Switzerland

SEELISBERG, SWITZERLAND, Aug. 11.—Ernest Schelling, the pianist, met with an accident on Aug. 6 and is now in the sanatorium at Celigny. It is hoped that he will recover. In the company of a member of the American embassy Mr. Schelling was driving from his country place at Celigny to Berne and between Gland and Dully the automobile skidded, killing a woman and a child and running into a tree. Mr. Schelling and his companion were both thrown out, both being injured, Mr. Schelling the more severely. They were taken to the Sanatorium at Celigny.

H. HEERMAN,

Walter Damrosch Receives Bequest from Carnegie

Musicians who received bequests from the late Andrew Carnegie were Walter Damrosch, conductor of the New York Symphony Orchestra, and William B. Tuthill, former secretary of the same organization. Mr. Damrosch will receive an annuity of \$5,000 and Mr. Tuthill one of \$3,000.

Schumann-Heink Fails to Obtain Custody of Grandchildren

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THE HAGUE, Aug. 29.—Mme. Schumann-Heink, who sailed for New York on the *Rotterdam*, was obliged to return to America without having accomplished the errand on which she came to Holland, namely, to take her grandchildren, who are now in Germany, back to America to educate and make American citizens of them. The children's father, who was German, was killed in the war, and the mother's mind was affected by grief. Mme. Schumann-Heink's idea was to make Americans of her grandchildren, but the American passport regulations proved an insurmountable obstacle.

ENRICO CARUSO RETURNS FROM TRIP TO ITALY

Famous Tenor's Villa at Florence Looted—Will Sing in Mexico City Sept. 15

Enrico Caruso, his wife, formerly Dorothy Park Benjamin, and fifteen-year-old son arrived on Wednesday, Sept. 3, on the Italian liner, *Giuseppe Verdi*, from a two months' visit in Europe.

Caruso said that for a month he had been busy rehearsing the opera "The Jewess," which will be given at the Metropolitan. He was much upset while at his home in Florence, because of the Government edict which permitted the people to confiscate surplus foodstuffs.

Caruso said he had been good to the people in Florence and had given them wine and food. One day they marched up and commandeered his surplus food. They took two hams of the four he had hanging up in the cellar, twenty-seven demijohns of wine and a barrel of oil.

The tenor expects to make some new phonograph records, following which he is scheduled to make twelve appearances in Mexico. He said he expects to go to that country despite conditions there, and that he is to receive \$7,000 for each performance and must forfeit \$300,000 if he fails to appear.

Enrico Caruso, Jr., fifteen years old, scorns art as a personal career and contemplates a course in electrical engineering.

Lieut. Adolph Caruso, no relative of the singer, was a passenger on the same boat. He was formerly musical critic for the Philadelphia *North American*.

Rosario Scalero, Italian violinist and composer, also arrived on the *Giuseppe Verdi*. He is making his first trip to America.

Giulio Setti, director of the Metropolitan Opera House chorus, also came back on the *Giuseppe Verdi*.

MANAGERS SEEKING LIGHT ON VISIT OF THE ROMAN SINGERS

[Continued from page 1]

complete roster of the wonderful organization that Monsignor Casimiri will bring to America:

"Monsignor Raffaele Casimir,
"Aboard S. S. Belvidere,
"Venice, Italy.

"I am very sorry at not being able to come aboard the ship this evening which will carry to the other side of the Atlantic the most beautiful message from the Italian Heavens, and we must all be grateful to James Slevin who has overcome so many obstacles to give his noble country so exalted a revelation of our antique art, even tho there still remain traces of astonished rumors that represent us as a vain people of mandolin and guitar players. But with what surprise will they hear our great testimony of our Titanic Palestrina! In this world there is not a more masculine voice, a more impetuous faith, a more pathetic interpreter of the sacred drama, and there is not, as I have tried to demonstrate in my recent works, a more powerful expression than the good will of victory.

"The "master of the boys" (*Magister Puerorum*) leads with him to the great nation of Abraham Lincoln the harmonious boys who shall see beyond the iniquitous darkness of to-day the new birth of Italy. They shall bring into the height of their little souls the adolescent force of the dawn which begins (*prope est*).

"Express to your choir—Oh! incomparable master—my admiration—my gratitude and my most Italian wish! It is necessary that the wish expressed at our meeting now becomes a living reality, and that the Roman Polyphonic Society becomes a true and proper National Institution; a popular school of magnanimity—and teaches the way to ascend fearlessly to celestial heights. (*Intrepidita caelestia scandere Docet.*) Farewell.

"Your devoted
"GABRIELLE D'ANNUNZIO.

"Venice, Aug. 15, 1919."

Appended to the long list of names is the statement:

"This is the roster of the choirs from the Vatican, the Roman Basilicas, officially registered in Rome, under the direction of the Very Reverend P. Angelo



Members of the Roman Quartet Who Recently Arrived in the United States. Seated: Alessandro Gabrielli, Soprano; at Left, Ezio Cecchini, Tenor; Augusto dos Santos, Bass; Luigi Gentile, Alto.

de Santi, S. J., President of the Schola Cantorum, and Monsignor Casimiri, Canon of St. John Lateran, who will personally direct this official Roman choir during its first tour of the North American continent, under the official approval of Pope Benedict XV now gloriously reigning."

Mr. Adams of the Wolfsohn Bureau explained to MUSICAL AMERICA that the Roman Quartet members had been received since their arrival here by Archbishop Hayes of New York and other

high dignitaries of the Church. Mr. Adams further stated:

"The photographic evidence which proves conclusively that the artists of the Roman Quartet are all that is claimed is in our office. Any person who entertains the slightest doubts is invited to inspect this evidence." It was stated further that the visit of the Roman Quartet was fostered by U. S. Senator Dick, who as head of the Lyric Musical Bureau certainly had made an extensive investigation of the status of the Roman singers.

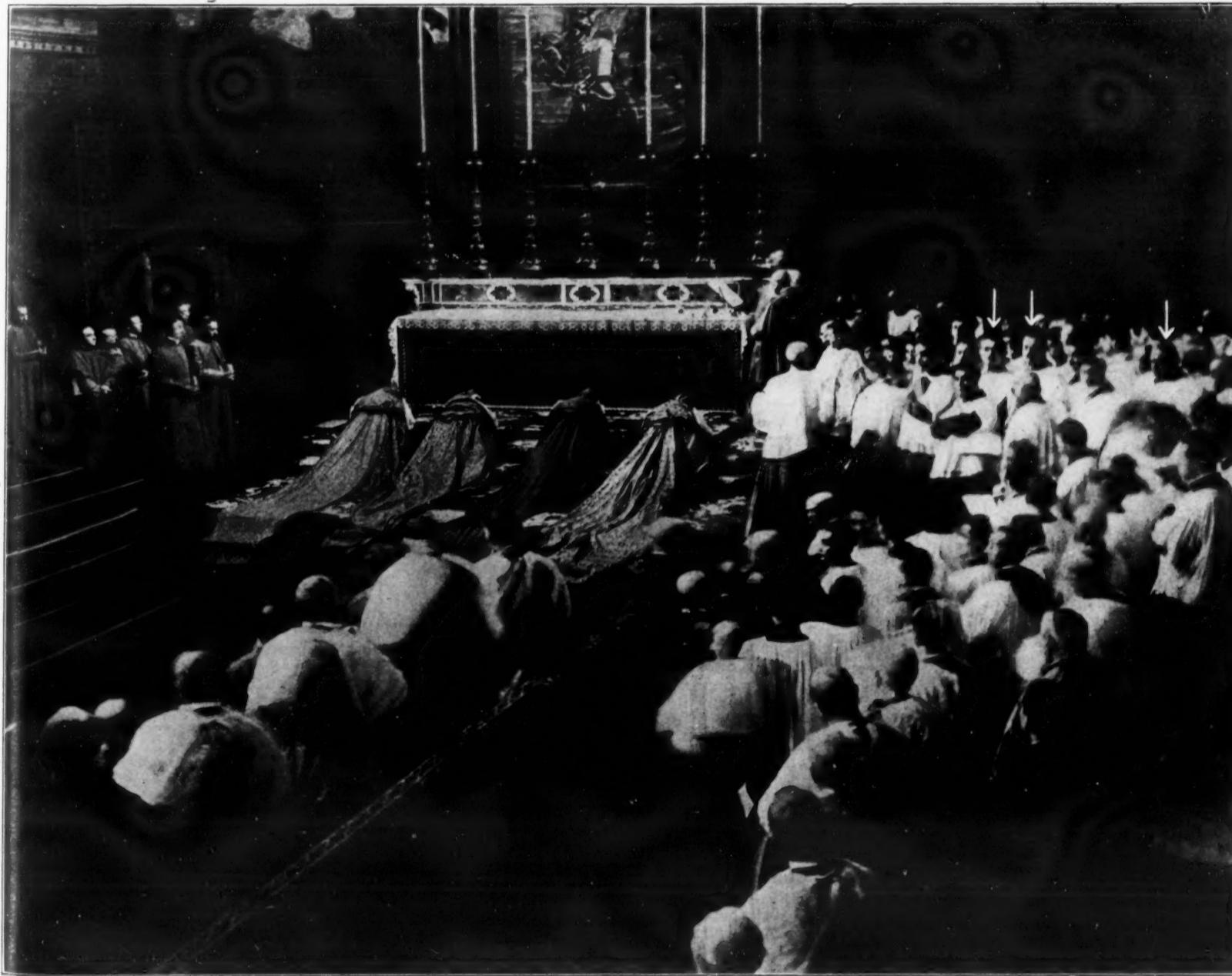
PHILADELPHIA TO WELCOME TEACHERS

Announce Program of National Association in Quaker City Next December

PHILADELPHIA, PA., Sept. 1.—The Music Teachers' National Association has announced its plans for its forty-first

annual meeting, which will take place in Philadelphia on Dec. 29, 30 and 31 next.

A special effort has been made to emphasize the social side of the meeting, and the following program is a considerable departure from those of former years. The general topic is "Co-operation in Musical Education."



Photograph Offered by the Wolfsohn Musical Bureau as Evidence That the Members of the Roman Quartet Are Bona Fide Soloists of the Sistine Choir. With the Photograph the Wolfsohn Bureau Appends the Statement: "A Photograph Taken at a Service in the Famous Sistine Chapel, Rome, Italy. One of the Few Pictures Ever Circulated in America. Particular Interest Is Attracted to the Photograph Because It Shows the Sistine Choir and Soloists Who Are Coming to This Country for a Series of Concerts. From Left to Right the Arrows Point to Luigi Gentile, the Contralto, Alexander Gabrielli, Soprano, and Mariano Dado, the Bass. The Fourth Member of the Famous Quartet of Soloists, Izio Cecchini, the Tenor, Is Undistinguishable in the Picture"

Monday, Dec. 29.—Address of welcome by Constantin von Sternberg, Philadelphia. Addresses by Waldo S. Pratt of Hartford on "The Ensemble Idea in Music Education"; Hugh A. Clarke of Philadelphia on "The Well-Equipped Teacher" and Arthur L. Manchester of Mexico, Mo.

Reports of the Committees on Standardization, Charles H. Farnsworth of Teachers' College, New York; "History of Music and Libraries," William Benbow, Buffalo; "Grading of Piano Teaching Material," William Arms Fisher, Boston, and "Affiliation," J. Lawrence Erb, University of Illinois.

Informal dinner, with Mr. Erb as chairman, and short talks by members and friends, including Theodore Presser on "The Infancy of the M. T. N. A." and A. L. Manchester.

Tuesday, Dec. 30.—Address by Harold Randolph, director of Peabody Conservatory, Baltimore. "Lonesome Tunes," by Howard Brockway of New York. Annual business meeting.

Informal lunch, D. A. Clippinger, chairman. P. C. Lutkin of Northwestern University; William Arms Fisher; Mrs. David Allen Campbell, editor of the *Musical Monitor*, and Philip H. Goepp.

Simultaneous piano and voice conferences, on American music subjects. Miss Kate S. Chittenden of New York will take charge of the piano conference; Walter Spry of Chicago will speak on "Piano Teaching Material by American Composers"; other speakers to be announced. Leon R. Maxwell of New Orleans will lead the Voice Conference.

Program in preparation.

Wednesday, Dec. 31.—Public School Music Conference, in charge of Karl W. Gehrkens of Oberlin; topic, "The Place of Applied Music in the High School Curriculum." 1. "The Value of Applied Music as a School Subject," Will Earhart, Pittsburgh. 2. "Applied Music from the Standpoint of the School Authorities," speaker to be announced. 3. "A Practical Plan for Accrediting Applied Music," C. H. Miller, Rochester, N. Y.

Community Music Conference, in charge of R. G. McCutchan of De Pauw University.

The Hotel Adelphia will be headquarters, and nearly all of the meetings will be held in the hotel.

The officers of the association are as follows:

Charles N. Boyd, president, Pittsburgh, Pa.; Leon R. Maxwell, vice-president, New Orleans, La.; William Beubow, secretary, Buffalo, N. Y.; Waldo S. Pratt, treasurer, Hartford, Conn.; Karl W. Gehrkens, editor, Oberlin, Ohio. Executive committee: Lynn B. Dana, Warren, Ohio; William John Hall, St. Louis, Mo.; Charles S. Skilton, Lawrence, Kan.; Waldo S. Pratt, Hartford, Conn.; Robert G. McCutchan, Greencastle, Ind.; Charles L. Seeger, Berkeley, Cal.; J. Lawrence Erb, Urbana, Ill.; Karl W. Gehrkens, Oberlin, Ohio; Leon R. Maxwell, New Orleans, La.

Counselors for 1919: William Benbow, Buffalo, N. Y.; Charles N. Boyd, Pittsburgh, Pa.; D. A. Clippinger, Chicago, Ill.; Charles H. Farnsworth, New York; Peter C. Lutkin, Evanston, Ill.; Arthur L. Manchester, Mexico, Mo.

LECTURE COURSE AT ALBANY

Alexander Hennemann Gives Interesting Talk at Academy of Holy Names

Somewhat more than one hundred piano teachers attended a course of ten lectures given by Alexander Hennemann at the Academy of Holy Names, at Albany, N. Y., during the days from Aug. 25 to 29.

Mr. Hennemann took for his subject "The Progressive Series of Piano Lessons (Published by the Art Publication Society of St. Louis, Mo.), Their Merit, and How to Teach Them."

Mr. Hennemann, since a number of years chief examiner of the Progressive Series Normal Courses, showed how broad a point of view this experience had given him in the matter of musical pedagogy. It was quite evident that he is a profound student of psychology (yet this never seemed to cloud his common sense, practical way of looking at the every day problems of music teaching).

A considerable number of converts was made to the Progressive Series plan of teaching the piano, notably among already experienced and successful teachers. A resolution was signed by nearly all who had attended, expressing their highest appreciation and gratitude.

SAN JOSE, CAL.—Clarissa Ryan, an artist-pupil of David Mannes, is spending the summer with her family in this city. She has played several engagements in this vicinity with much success.



DEVELOPMENT OF SACRED MUSIC IN AMERICA



Authority on Catholic Church Music Discusses Advancement Made in that Field—Urges Study of Gregorian Chant for All Students of Music—Church Music Must Not Wear Operatic Garments

THE greatest impetus given good music in the Catholic Church has been the Moto Proprio of Pope Pius X, which restored the Gregorian chant and brought sacred music back to its proper function—that of liturgical prayer with musical setting. This belief is held by one of the highest authorities on sacred music in this country, George Fischer, of J. Fischer & Bro., who has made an exhaustive study of a topic that is unfamiliar to the average student of secular music.

The trend of musical thought in the Catholic Church was recently outlined for MUSICAL AMERICA readers by Mr. Fischer, who sees a multitude of signs that point toward increased appreciation of and use of good music in the church.

"Music to-day is returning to the age of polyphony," Mr. Fischer says, "and for this reason I should like to see every student of music made familiar with the Gregorian chant. When the Benedictine monks of Solesmes restored the plain chant to the Catholic service they brought back the one method which contains all the fundamentals of the modern art of song."

"The question of church music is as old as the church itself," Mr. Fischer continued. "Going back to the times of the famous Council of Trent we find the church dignitaries declaring against the use of all 'figural' or secular music. It was in this crisis that Palestrina arose, and because of the deeply religious style of his work polyphonic music was allowed to remain in the Church. Palestrina can rightfully be called the savior of choral work."

"The Gregorian chant is the official music of the Roman Church, and its history is divided into four periods: First, the period of its formation, from the Apostolic times, or at least from the cessation of persecution (A. D. 312) to St. Gregory the Great; second, the period when it was at its perfection, from St. Gregory to the sixteenth century (A. D. 600 to 1600); third, the period of decadence, from the sixteenth to the nineteenth centuries; fourth, the period of revival, inaugurated in the middle of the nineteenth century, and still continuing."

"The chants as called for by the rubrics of the Mass may be divided into two classes: (a) The Proper of the Day, i.e., Introitus, Gradual, Tractus and Sequence, in season. Offertory and Communio; (b) Ordinary of the Mass: Kyrie, Gloria, Credo, Sanctus, Benedic-tus and Agnus Dei. The oldest of these chants are the Sanctus and the Introitus; this latter, really an Antiphon with psalm, was sung as a processional and can be traced back at all rates to the early part of the fifth century. Of more recent date is the Agnus Dei."

Centuries of Ebb and Flow

"After the famous Council of Trent there followed centuries of ebb and flow—times when the musical tide was high and other periods when church music was largely clothed in operatic garments. Finally, when adaptations had brought such strange spectacles as the 'O Salutarus' being sung to an adaptation of Gounod's 'Faust' music, and the Tantum Ergo to an adaptation of a Mozart Sonata. Then it was that Pope Pius X issued the Moto Proprio, which called for sweeping reforms in church music. This Moto Proprio, issued on Nov. 22, 1903, restored the Gregorian chant, and made obligatory the adoption of the papal precepts on liturgical music. It is not generally known, I believe, that Pope Pius X was himself a fine musician. He taught church music as a priest, and it is said that as a bishop he also continued this instruction in the seminary of his diocese. An important feature of this decree was the abolition of the Ratisbon edition, into which much secular music had crept, and the formal adoption of the Vatican edition for use throughout the world."



George Fischer, One of the Foremost Authorities in America on Sacred Music

Mr. Fischer believes one of the factors which has retarded church music was the tendency to leave the question of music in the hands of diocesan committees, and that one of the greatest agencies in recent years in the work of bringing sacred music up to the highest standard has been the Society of St. Gregory of

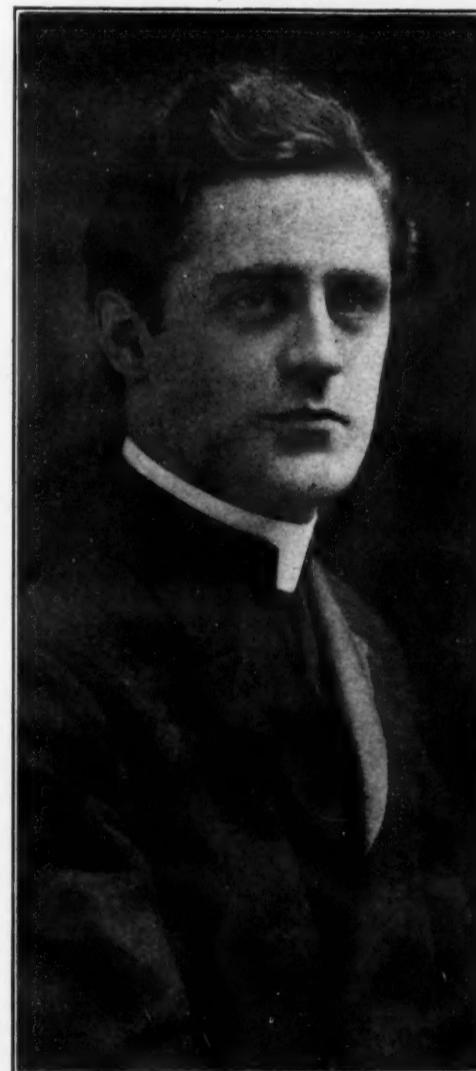
latter question is almost entirely one of compensation, and there are signs which point to eradication of many mistakes of the past in this direction."

One of the earliest movements in this country looking toward the betterment of church music was fostered by the Society of St. Cecilia, which was organized here shortly after the European society of that name was founded in 1874. The society in this country did some excellent work, although it made its field rather a restricted one, and ceased to function shortly before the organization of the Society of St. Gregory. Mr. Fischer's father, the late J. Fischer, was an enthusiastic worker in the Society of St. Cecilia, and as organist of the Church of the Most Blessed Redeemer, of New York, had the distinction of introducing the music of Palestrina in this country.

Work of Noted Musicians

"In reciting the names of modern musicians in America who are foremost in upholding the dignity of liturgical music, one finds many notable instances," Mr. Fischer continued. "Perhaps Pietro Yon, the distinguished organist and composer, stands out most clearly in the minds of musicians. Father Finn, of the Paulist Choristers of Chicago, is another musician who has emphasized the admirable work that can be accomplished with boys' voices. The good work which has been done by Nicola A. Montani, editor of the *Catholic Chormaster*, is well known to all persons interested in the higher development of sacred music. The Most Reverend Henry Moeller, Archbishop of the diocese of Cincinnati, is a power in promoting the cause of liturgical music, and he has a gifted co-worker in Harold Becket Briggs, choirmaster of the Sacred Heart Church of Cincinnati, and head of the department of sacred music at the Bauer Conservatory of Music. One of the rare privileges that I enjoyed during the past winter was hearing Mr. Gibbs rehearse a boy choir, apparently drawn from all walks of life, and observing the admirable manner in which they sang after comparatively little instruction. The Gregorian chant is not the difficult thing that some singers would have us believe, but it does make the singer think—which is not the least of its good qualities."

"Continuing to instance a few of the men who stand at the head in promoting better music in the church, one may mention the Rev. J. B. Young, S. J., of the Church of St. Francis Xavier, New York. Father Kelly, of Washington, is another well-known figure in this field, as also Father Manzetti, of St. Mary's Seminary, Baltimore. Much good work has also been done at the Schola Can-



Rev. Father Finn of the Paulist Choristers

America, which is issuing a "white list" of music suitable for the church service. "I should like to emphasize," Mr. Fischer said, "the great need which exists for instruction in the seminaries. The liturgical chant in church music is only fittingly rendered by clerics, for the office of the chanter is a sacred one. If the seminaries are not given adequate instruction we cannot hope to find sacred music reaching its highest development. Another great need of the day is for better choirmasters and organists. This

Recounts Admirable Work Done by Society of St. Gregory in America—Musicians who are Working to Bring Sacred Music to Higher Plane—Great Need for More Musical Instruction in Seminaries and Schools

torum in Montreal. This list merely touches the field of earnest workers in sacred music, and does not include the fine work done by such men as Frank Damrosch and Kurt Schindler in upholding and aiding to perpetuate the finest traditions of oratorio."

Compilation of Sacred Music

Mr. Fischer modestly failed to mention the admirable work which the house of J. Fischer & Bro. has done in this field. It is the only publishing house in America officially authorized to publish the Vatican editions of sacred music, and Mr. Fischer has given the better part of a lifetime to the compilation and publication of sacred music that will fill the needs of churches in a country where the range of needs is so infinitely diversified. One of the comprehensive and much-needed fields which his work has covered has been the publication of a Catholic Church Hymnal, edited by A. Edmonds Tozer, in which an earnest and suc-



Pietro Yon, Eminent Organist and Composer of Sacred Music



Harold Becket Gibbs, Noted Choirmaster of Cincinnati

cessful attempt has been made to provide good music and at the same time bring together the best hymns that have endeared themselves to congregations throughout many years.

Law of Church Music

"The law of church music is plain song, but in spite of papal decrees and admonitions there have been ceaseless attempts made to introduce music more or less secular. As far back as 1884 musicians in the church were appealing for such a decree as that issued by Pope Pius X, and at the present time constant vigilance is necessary to maintain the standard which the Moto Proprio so plainly holds up."

"I hope that in this connection the Roman choirs which are planning to present concerts in this country will con-

[Continued on page 5]

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DEVELOPMENT OF CHURCH MUSIC IN THIS COUNTRY

[Continued from page 4]

fine their efforts to the best of sacred music. If they come here expecting to find an educated and understanding public, a public that can and will appreciate the best which they can give, and if they will give this public the best of sacred music they will find ample scope for their talents. If — as, unfortunately, so many singers have done in the past—they come here under the mistaken idea that 'anything is good enough for America,' or if they present programs of secular music, they will certainly not have the countenance of the Church nor should they be given the support of the concert-going public.

"There is some wholly admirable music being written for the Church to-day," Mr. Fischer continued, "and a number of our modern musicians are using the Gregorian chant in working out their best scores. Like our present-day civilization, music is taking to itself greater freedom, more graceful curves, and as we are growing in intellectual and spiritual stature, so our music keeps pace with the new vision and the new age."

MUSIC IN SAN JOSE

Julia Jack and Earl Towner Appear in Church

SAN JOSÉ, CAL., Aug. 28.—Like an oasis in the desert was the recital given last evening by Julia Jack, mezzo-soprano, and Earl Towner, organist, composer and accompanist. It was the first and only concert of the summer season, and was interesting from two standpoints in addition to its unquestioned excellence. First because Earl Towner, the music supervisor in the Fresno High School, is a former San Joséan; second, because Mrs. Jack has just returned from France, where she spent eight months singing for the boys, during which time she featured some songs of Mr. Towner's composition.

Last night we were privileged to hear two of these songs, "The Year's at the Spring" and "In Flanders Fields," the latter of which Mrs. Jack had the honor of singing at the Memorial Day exercises in Paris.

Earl Towner played organ solos by Widor, Hollins and Thomas in addition to providing fine accompaniments. San José has splendid cause to be proud of the artistic achievements of this young man, who spent his student days in this city and acquired his musical education at the Pacific Conservatory of Music. Both artists were cordially received by an audience which comfortably filled the First Methodist Church.

Herman E. Owen, head of the music department of the San José High School for the past ten years, has accepted a similar position in the Lowell High School of San Francisco. The good wishes of the community go with him to his new field.

Mr. and Mrs. Warren D. Allen are now permanently located in Palo Alto, where Mr. Allen holds the position of organist at Stanford University. The Allens hold a unique place in the hearts of all San José music lovers, and although San José suffers an immeasurable loss by their departure, the entire community wishes them "God speed."

Miriam Burton has returned to resume her work as instructor at the Pacific Conservatory after two years study in New York. Her work at an informal musical recently revealed the fact that she has made great strides in her work during her absence, and is worthy of a place in the front rank of Coast pianists.

M. M. F.

It is characteristic of Holbrooke that all his orchestral pieces are for a full orchestra from eighty to a hundred players; and the fact that he supplies more examples of tone-color in Forsyth's remarkable book on orchestration than any other Britisher, and almost as many as the great Berlioz himself, is significant. He is, indeed, one of the greatest living orchestral writers.—Dr. Eaglefield Hull, in *Musical Opinion*.

THE YEATMAN GRIFFITHS ON VACATION



In the accompanying snapshots Yeatman Griffith and family are shown on their farm, where they have been spending the summer. On the left Mr. Griffith is seen on the links executing a "drive," and on the right he pauses for the "camera-man" while "appeling." In the center, from left to right, we find little Lenore, Mr. Griffith, Mrs. Griffith and their son, who was in the tanks corps of the U. S. A. during the war. Mr. and Mrs. Griffith return to their New York studio this month to resume their teaching.

Erik Satie and "L'Esprit Gaulois in Music"

Leigh Henry in the "Musical Standard"

SATIE seldom exceeds miniature forms in his works. When he does, it is always prompted by his keen sense of humor. Wagnerism, with its artificial paraphernalia of "Leit-motif," superficial philosophy, stilted idealism, melodrama and confused mixture of sensational "realism" and purely architectonic elaboration, offers a tempting butt for such sane satire as Satie's. Debussy, describing "The Ring of the Nibelungs" in an article in *Revue Blanche*, said that "these people in wild-beast skins" (Wotan and the rest), became insufferable long before the opera-cycle reached its close, and that the incessant recurrence of "motives" reminded him of lunatics persistently presenting visiting-cards, while at the same time insanely declaiming the inscription on the pasteboard. Satie has gone further, and carried ridicule into the province of music, where it is more immediately effective. To do this adequately, burlesqueing Wagner's musical garrulosity and ostentation, he adopted a larger medium presenting a condensed parody of such musical verbosity. The resultant mock-dramatic music-poem, "Le Fils des Etoiles: Wagnéri-Kaldéenne du Sar Péladan," is a glorious farce which brings out in burlesque relief the inflated mental confusion and pretentiousness so obvious in Wagner's work.

Of work for orchestra by Satie there is very little, apart from the above-mentioned parody-drama, the music of "Parade" and the "Prélude à la Porte Héroïque du Ciel: Drame Esotérique de Jules Bois," a work satirising the mystics in music, which gives a general impression suggesting a church-ritual being chanted by the voluptuous inmates of a harem. The "Trois Gymnopéries" (orchestrated by Debussy from piano-pieces), "Les Pantins Dansent," after a satirical poem of Mme. Valentine de Saint-Point (orchestrated by Roland Manuel), a pseudo-sentimental valse, "Je te Veux" (also published for voice and piano and piano solo), and a burlesque, flaccid march, "Le Piccadilly," comprise all. The first three of these are delightful parodies of the dull monotony and sentimentality of conventional dance-rhythms.

Satie's pianoforte pieces are usually grouped together in small sets. Of these, the "Trois Sarabandes" are perhaps best known: they are clever imitations of a certain "elegant" old-world type of music, pleasant to suburbanites.

A Foe of the Academic

Academicism, with its stereotyped formulae, could not escape Satie's sarcasm. In the "Aperçus Désagréables" (1, "Pastorale"; 2, "Choral"; 3, "Fugue")—a tilt at the d'Indystes—"En Habit de Cheval" ("Choral Fugue Lituanique, Autre Choral Fugue de Papièr"), and the "Trois Morceaux en Forme de Poire," "avec une manière de commencement, une prolongation du même, et un en plus, suivi d'un redite" (after the manner of a commencement a prolongation of the same, and a little more, followed by a repetition), he burlesques the meaningless and monotonous procedure of academic composers.

His other piano-sets are less musical in the significance of their satire. The "Véritables Préludes Flasques (pour un chien)," are ironic jests akin to the famous "Dog's Prayer to His Master," of Anatole France.

The "Vieux Séquins et vieilles Cuirasses" (1, "Chez le Marchand d'Or, Venise, XIII siècle," 2, "Danse Cuirassée," 3, "La Défaite des Cimbres"), are japes at pastist sentimentality. The first suggests, in burlesque terms, the commercialism of mediaeval Venice, and must be galling to the American tourist type, which soaks itself in the retrospective *chiara di luna* romance of that city. The second is a mockery of French Greco-classicism, and suggests a sly dig at the current Grecian art-cult. It is based thematically on an absurdly bald French bugle-call. The third is best indicated by its text:

"A very little boy sleeps in his very little bed. His very old grandfather gives him daily a sort of strange, very little course of general history, compounded of his vague recollections. In this he tells of the celebrated King Dagobert, of the Duke of Marlborough, and the great Roman general, Marius.

In his dreams the very little boy sees these heroes combating the Cimbres, on the day of Mons-en-Puelle (1309)."

The comic humor of the piece reaches its climax with the concluding grotesque hymnal-phrase, marked "Le Sacré de Charles X," to which is attached the further ironic direction, "267 bis" (to be repeated 267 times).

The "Chapitres tournés en tous sens" (1, "Celle qui parle trop," 2, "Le porteur des grosses pierres," 3, "Regrets des Enfermes") are veritable modern *fabliaux* in music. The first deals with a garrulous, scandal-loving wife chattering to her wretched, bored husband, who eventually dies of exhaustion as she pauses to take her first breath. The music is disposed in a kind of *fatrasie* dialogue, consisting solely of an aimless, vague musical figure repeated page after page, and punctuated with short ejaculative phrases denoting the discomfort of the husband, which end in a lugubrious cadenza as he dies. The second number resembles the theme of "Parade." It depicts, in ridiculously labored music, the feats of a "stong man," which "astonish the little children," until the weight slips by accident to the ground, and is seen to be a pumice-stone. The third piece, in dull themes representing two stock-types, Jonah and Latude, gibes at the stuffiness of bourgeois life.

His "Parade"

The theme of "Parade," written by the Cerébral poet, Jean Cocteau, was originally intended for musical setting by Stravinsky, the scenic decorations to be executed by P. Thevane.

This scheme was never realized, but later, Cocteau co-operated with Picasso and Satie, and the "ballet réaliste," as we now have it, was produced at the Theatre Châtelet, Paris, in May, 1917, with choreography by Massine.

The production was received with a tumult of opposing factions. The music, however, apart from its obvious satirical

undercurrent, has but little in it to occasion the anger of the critics, being often distinctly lyrical in character, full of lilt, and, in parts, palpably with premeditation, full of formal devices.

Of this latter type is the opening "Prélude au Rideau rouge," which is fugal in character. To this succeeds some typically Satie music elaborated from the prelude, as the first manager enters. A certain amount of Stravinsky influence is evinced in the pseudo-Oriental music for the Chinese juggler which follows, but the true Satie idiom asserts itself dominantly in the whimsical, syncopated phrases of the American girl, to which this gives place. This leads to a "Ragtime du Paque-bot," which opens with strains reminiscent of a Feldman publication, but which speedily merge into uproariously farcical scoring calculated to make the most ambitious "Jazz" writer envious. The remainder of the ballet consists of a valse, "Acrobates," an elaboration of earlier themes, accompanying the last desperate efforts of the managers, and the concluding "Suite au Prélude du Rideau rouge."

This summary, with a song, "La Diva de l'Empire," and three further piano-sets, "Descriptions automatiques," "Pièces froides" and "Heures séculaires et instanées," comprise the most characteristic of Satie's work. The output is not large, but it has constituted a new word in the vocabulary of musical expression, a word capable of giving a new significance to the language of music. Nor does the satire of Satie give only a new outlet to the expressive current of musical art. It provides also a filter through which it may be drained clear of poisonous things like affectation and stereotyped postures and formulae, together with, paraphrasing du Bellay, "autres telles épissières qui corrompent le goûts de notre langue."

WICHITA CLUB REORGANIZES

Noted Musicians of City Head Club—Work Begins Oct. 20

WICHITA, KAN., Sept. 1.—The Saturday Afternoon Musical Club has been reorganized and will begin work Oct. 20. Mrs. L. W. Clapp is president; Mrs. Frances B. Keck, first vice-president; Mrs. Frank Carson, second vice-president; Nelora Powell, secretary-treasurer. The program committee consists of Vernon Moyer, Mrs. T. P. Kelso and Mrs. Alex. Hyde. Patronesses are Mrs. Allen, wife of Governor Henry J. Allen; Mrs. L. R. Hurd, Mrs. A. S. Parks, Mrs. C. I. Long, Mrs. C. H. Brooks, Mrs. R. L. Holmes, Mrs. S. P. Wallingford, Mrs. Warren Brown, Mrs. Vernon Frazier, Mrs. J. O. Davidson, Mrs. H. J. Hagny, Mrs. F. H. Slayton, Katherine Lewis.

Mabel Whitney, a talented young pianist of this city, who has spent the summer studying with Percy Grainger, has returned to Grand Island, Neb., to resume her position in the piano department of the college at that city.

The Federation Band, Robert C. Tremaaine, conductor, played an interesting program in Riverside Park on Labor Day.

T. L. K.

Musical Clubs of St. Paul Unite in Great Pageant

"Spirit of Democracy" Spectacle Is Presented by Local Forces
—Seventy-three Organizations Participate in Event

ST. PAUL, MINN., Aug. 29.—A remarkable demonstration of community interest and activity was staged last night, when 10,000 persons assembled at Phalen Park to applaud the open air presentation of the pageant, "The Spirit of Democracy," under the auspices of the War Camp Community Service. The pageant was sponsored by Mayor Hodgson, who took the part of *Father Time* in the performance, and Commissioner James A. Clancy, of the City Council; also Superintendents Nussbaumer and E. Johnson, of the department of parks and playgrounds. Other members of the general committee were H. C. Brown, J. C. Brown, J. R. Campbell, G. B. Wollan (chairman of music committee) and Dr. Van Dyke.

Delite Mower was pageant director. She was assisted by Guy Burrell, dramatic director; Mrs. Bernard Druck; Bernadette Molloy, director of dancing, and Mary Leonard, director of pantomime. Seventy-three of the city's clubs were represented in the performance.

The theme of the pageant, prepared by Miss Mower, employed myth, legend, epochal periods of the historical past and living present in mis-en-scene, pantomime, declamation and music. There were three episodes. In the first of these *Father Time*, "water sprites," "wild flowers" and "dancing forest nymphs," envisaged by children of the public schools, contributed an entrancing picture against the wood-bordered plot constituting "the stage." The winding course of Phalen Creek, willow-hung and shadow-bordered, furnished a beautiful and natural approach for silently paddled canoes, bearing the doughty band of Sioux Indians with Chiefs and Medicine Men, picturesque in skins, feathers, blankets, and bearing the swift, unerring bow and arrow. The historical enmity between Sioux and Chippewa (the latter encamped on the opposite shore of the stream) was pictured by a fight between the tribes, a war dance, and the burning of wigwams. The coming of the Jesuit missionaries led to the smoking of the peace pipe and a tableau after the artist, Caney, "Traverse des Sioux."

Good Musical Score

The music, which was provided by the Minnesota State Band, A. L. Snyder, conductor, was appropriately chosen, with a view to co-ordination of contributing elements in the success of the pageant. Following the Overture, "Maytime," by Rumberg, Mr. Snyder used the "Glow Worm" by Lincke; "Sparklets," Miles; "Blue Danube" Waltz, Strauss; "Garden Dance," Vargas; "Spring Song" by Mendelssohn; "Indian War Dance," Bellstedt.

The keynote of freedom and democracy was again sensed in the landing of the pilgrims, their building of huts, their troubles with skirmishing offensive Indians, the dashing appearance of *Paul Revere*, the Declaration of Independence. The Overture chosen by Mr. Snyder for this episode was Auber's "Crown Diamond." Other numbers were Nicolai's "Merry Wives of Windsor"; Max Bendix's "Gentle Dove"; "America"; Chopin's "Military" Polonaise; "Simplicity," Zamecnik; "Virginia Reel"; "Red, White and Blue"; "My Minnesots," Julia Rogers (sung as a tenor solo by Willis Schoch).

The third episode depicted features of the European war; the desolation of the country shown in pantomime, Belgian refugees, etc.; the appeal of France, England and Italy to "Uncle Sam"; the latter's tardy response; the enlistment of soldiers; the resources of America—its soldiers, sailors, war camp community service, industry and agriculture, Liberty bond, Salvation Army, Red Cross, war saving stamps workers—these grouped about Columbia, who decried her epilogue on Peace and Democracy. The National Hymns of Belgium, France, Great Britain and Italy were here used, followed by a medley, "Recollections of War," "Over There," "Stars and Stripes," Chaminade's "Scarf Dance," Herold's "Zampa" Overture.

The cast of leading characters included *Father Time*, Mayor Hodgson; *Herald of Revolutionary War*, Dr. Bur-

ton Rosenholtz; *French Officer*, Charles Haustler; *Italian Officer*, Charles Brioschi; *Uncle Sam*, R. Schmidt; *Paul Revere*, C. W. Cummins; *Spirit of Democracy*, Enza Zeller. Indian rôles: *Chiefs*, Carl Parsons and David Peterson; *Medicine Man*, Edgar Youngquist; *Patrol*, Oscar Miller; *Princess*, Mildred Lindahl; *Lover*, J. Nylin.

The "Betsy Ross" spectacle was directed by the Daughters of the Amer-

ican Revolution, St. Paul Branch, represented by Mrs. H. W. Fagley. Other specialties were contributed by Esperance Coates in the "Victory Dance"; Constance Colestock, "Dance of the Waves"; Mildred Lindahl and J. Nylin, "Indian Love Song"; Bernice Fettsch, "Glow Worm Dance"; Violet Druck, "Indian Sun Dance."

Miss Mower's success as director of the pageant was pronounced. The cooperation of the city of St. Paul, through its official representatives, its press, its recreation organizations, and, best of all, its citizens at large, made of the occasion a community carnival breathing the spirit of fellowship and freedom.

A very interesting prelude to the pageant was the community sing led by St. Paul's new community song leader, H. A. Whittier, accompanied by the band. The leading was incisive and vigorous, the response hearty and musical.

F. L. C. B.

Well-Known Boston Composer Married to Former Student



Julius L. Chaloff, Boston Pianist-Composer, and His Bride

BOSTON, Aug. 23.—The wedding of Margaret V. Stedman and Julius L. Chaloff, which took place last Wednesday afternoon at the Clark Memorial, was of interest to Boston musicians, and especially to members of the New England Conservatory. Miss Stedman, who comes from Gary, Ind., has recently been a student at the Conservatory, where she was a pupil of Mr. Chaloff, who is a member of the faculty. Miss Stedman has been considered a very talented pupil and is expected to continue her musical work.

Mr. Chaloff is already well known as a pianist and composer. He has to his credit compositions for orchestra as well as songs and piano pieces. His "Tragic

Overture," which was first performed by the Goerlitz Philharmonic Orchestra, conducted by the composer at the age of nineteen, was played at the "Pops" this season under Mr. Jacchia's baton. Mr. Chaloff's smaller compositions have been brought out by the leading publishers, and three new piano pieces will soon appear in the catalog of Carl Fischer. His songs have been sung by Galli-Curci and other well-known artists, and next season will see a new group on the prima donna's program.

Mr. and Mrs. Chaloff left for a wedding trip through Canada and the Great Lakes. They will make their home in Boston.

C. R.

Need for a New Attitude Toward Orchestration Question

[D. C. Parker in the London Musical Standard]

IT is time for us to take up a new attitude toward the whole question of orchestration. With changed circumstances we have force to change our point of view and no good purpose is served by our refusing to do so. The change with which I wish to deal here is the change of relationship between idea and color, between thought and the means of expressing it. It is too often taken for granted that orchestration is a subject apart. Composers work in a variety of ways, but many people have a fixed idea that melody, harmony and development are one thing and that scoring is another which follows at some distance. Without much bad effect one can preserve this detachment in treating the music of most writers up to Weber's time. With Weber and Berlioz we are conscious of the inadequacy of the conception and, as we come nearer to our own day, the consciousness is intensified by plain facts. As an example, take a symphony of Haydn and play it on the piano. I will not say that you do not lose something, but I will say that you do

not lose much; and it is tolerably certain that you do not lose anything so far as the idea is concerned. Take, on the other hand, the overture to "Oberon" or the love-scene from the "Romeo and Juliet" symphony. At the keyboard you realize that something essential to the music is missing and the pleasure you derive from the experiment is due to the fact that when you play the excerpt your imagination supplies the color of the instrumental voices and, as it were, orchestrates it for you. What is true of Weber and Berlioz is true also, only in a greater degree, of later writers.

One is disposed to think that composers before Beethoven's time, at least, had little feeling for color. Perhaps, however, the thought is hasty, and in any case it is impossible to prove or disprove the truth of it. Can we estimate the amount of imaginative ardor which had to go unfed because of the limitations of instruments, because the technique of the eighteenth century was not the technique of the twentieth? I would not for a moment be so dogmatic as to say that in the music before Beethoven you will find no passages which seem to show that the writer had a sense of color,

that he tried to get a pastoral atmosphere, or the appropriate voices for a village merrymaking; far from it. My contention is merely this, that, generally speaking, the orchestral setting did not affect the musical idea as it certainly affects it to-day.

I plead, then, for a view which will bring orchestration nearer to the gestation, or framing, of music. Orchestration, to my thinking, has vitally affected melody, harmony and musical thought as a whole. Much contemporary music is little, if anything at all, short of nonsense when viewed apart from its orchestral setting. And this is not by any means to write it down as foolish stuff. It proves only that the scoring is a vital and integral part of that strange and complicated process which we call composing. The chaos of a piano version is frequently transformed into a dream of beauty in actual performance; and frequently also you are baffled and thwarted by the notes and combinations of notes, taken as such, until you make the proper allowance for instrumental imagination. Quite readily you can perceive exactly what this means if you take specific cases. Never, I imagine, did Berlioz think of a theme in a neutral atmosphere. Everything goes to show that no sooner had his idea occurred to him than, by a sure instinct, it was set in its proper milieu and associated with its appropriate voice. The composer has at his disposal a large number of instruments and a great variety of timbres, and it follows that a thing which is adequate on the orchestra is not necessarily either impressive or successful when played on the piano or examined on paper. There are passages in abundance in Stravinsky, Strauss, Delius, Grainger, Ravel and Dukas, to name but a few, which find their vindication in the scoring. To say this is neither to say that the scoring of itself "carries off" mediocre music, nor to say there is not often a disparity between the instrumental treatment and the musical idea *qua* idea. I find, for instance, both in Tchaikovsky and in Rimsky-Korsakoff many pages which are calculated to mislead the unthinking as to the inherent value of the music as music. In other words, the thing is so well said (or so finely dressed) that only the experienced will be conscious of the lack of significance in what is said. But, to return to our main theme, it is incontestable that facility in thinking in terms of the orchestra has made an effect on music as it is written, and some of the best ideas and most felicitous passages are clothed in radiance because the scoring of them was far from a subsequent and subsidiary concern.

A Word of Caution

It is but right and proper to utter a word of warning. In nothing has such an advance been made in the last half century as in orchestration. Composers of little weight and less originality are often able to score their works more than effectively; it must, consequently, be made plain that the value of music does not depend upon this matter alone. In the cases above referred to (Stravinsky and the rest) the reader will find that the success springs from the agreement which exists between the motif (or actual stuff) and its instrumental surroundings; and to this we should not be blind. There are those who regard music as notes without reference to the place in which they are set, the prominence which one may have over another or the different character of the voices which articulate them. Their method may answer all purposes up to a point, but it seems to me that it will fail ignominiously if applied to the present-day output. The French system of scoring, so much in vogue, which is largely analytical, can hardly be separated from a certain French melodic utterance and harmonic procedure. The orchestral dress of "Le Rouet d'Omphale" and that of "L'Après midi d'un faune" are as characteristic of Saint-Saëns and Debussy as the thematic material is. Again, the scoring of Strauss, which is synthetic, is the natural scoring for the Straussian theme and the inevitable way in which to deal with the long strand and the large sweep.

To recapitulate; if we are to make a fairly accurate estimate of contemporary works we must take into our reckoning the orchestration of a piece.

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MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

The name of Camille Saint-Saëns is deservedly respected by musicians and music lovers. What he has given us as a composer entitles him to most respectful consideration, especially when he speaks on the general musical situation as it has been influenced by the war.

It is, of course, natural that as a Frenchman, and a very patriotic one, he should be somewhat biased in his opinions. As we know, M. Saint-Saëns is not as broad-minded as he might be. When he was in this country on a visit, not long ago, and was asked what he thought of the American composer, he laconically replied:

"I have never heard of him."

However, there are some things which M. Saint-Saëns recently said which deserve attention. They are in accord with some of the statements that I have made myself from time to time. Practically M. Saint-Saëns takes the position that we want to hear German music, particularly the music of the great composers of the past, but what we do not want is that German domination in our musical life which has hitherto been effective not only in France, but in this country, and which, almost to the exclusion of all other music, has been maintained by many of our critics, conductors, musicians, especially those who came from Germany. This has led, incidentally, in this country to the suppression of our own talent, just as M. Saint-Saëns said that it has led to the suppression of the best French talent in its own country.

M. Saint-Saëns calls attention to the fact that one of the results of the war of 1870-71 was that it for a time expelled German music from French concert chambers and so gave an opportunity for the development of the modern French school of music. Then came, as M. Saint-Saëns says, "Le Carneval" of Guiraud, "La Patrie" of Bizet, "La Damnation de Faust" of Berlioz, "La Suite Norvegienne" and "La Symphonie Espagnole" of Lalo, "Le Rouet d'Omphale," "La Danse Macabre," "La Desert," "Marie Magdalene," "Le Deluge," and the Concertos of Saint-Saëns.

True that, little by little, after that German music came back to France, and particularly to Paris, but it was no longer, as M. Saint-Saëns says, powerful enough to stifle French art as before.

It is with regard to M. Saint-Saëns's position with respect to Wagner and the clamors of the Germans and their musical followers to insist upon the restoration of his works to our opera and concert platforms, that one cannot fully agree. M. Saint-Saëns admits that while in the works of Wagner there are tedious quarter hours, there are also delightful moments. At the same time he bases his main objection to a general reintroduction of the works of Wagner and his school on the ground that they embody the savage spirit of modern Germany.

If, says M. Saint-Saëns, music is, as we are told, the expression of the soul, then the music of Wagner is the expression of that German soul that ravished France in the Terrible Year, and that has since so unspeakably ravaged France and Belgium and menaced the world. So,

says M. Saint-Saëns, why should the expression of that savage spirit be cherished in the name of "art"?

Then he observes, sardonically, that if there are a number of people who must have their taste for German music gratified, why not go to Germany and hear it, when peace is concluded? But that, says M. Saint-Saëns, is not what the Germans want. What they want is again to dominate the music and the musical interests of the world, through their possession of certain great composers, especially of Wagner. They are to be the entering wedge to restore the old domination.

There are two objections here to the radical position taken by M. Saint-Saëns. In the first place, it is very obvious that if we were to follow his views and those of others who agree with him, the practical result would be to establish a domination for French or Italian music, which would be just as undesirable, and indeed reprehensible, as the domination which has hitherto been enjoyed by the Germans and their music.

In the next place, so far as Wagner is concerned, his music can stand by itself almost apart from the librettos. It is of that high and spiritual quality, and is in many regards less dependent upon the action than most of the old operas that I can recall.

Incidentally, M. Saint-Saëns should be reminded that it is but fair to the man, as well as to the composer Wagner, to say of him that he never was at any time in sympathy with the Prussian spirit or with "Kultur," as we have come to know it, and that enough is known of his life, of his broad views, and of his character, to proclaim that had he been living during this time he would have raised his voice in public protest, and it would not have been on the side of Germany. And it is this spirit which pervades his work and which has done so much to make it immortal.

* * *

How narrow certain critics can become who are so saturated with German music that they cannot endure any other, is shown by the attitude of some, in their reviews of the work of the recently deceased Leoncavallo. He is described by them as a very mediocre musician, and yet we know that he had the friendship of Wagner. Some of these critics, in estimating his various compositions, treat them with scant courtesy and refer to his "Pagliacci" as having been simply a piece of "luck."

No man has a right to take a position as a critic, which implies that he has not only knowledge but has digested his knowledge, who believes that men produce a great work of art, of any kind, a musical composition, a great piece of sculpture, an opera, a notable painting, a masterpiece of literature, as a mere matter of "luck." Men who compose, who paint, who write, who are sculptors, and who are industrious in their work, will go along and rise to a certain height, and then, through some inspiration will rise above the normal level, and will produce something which stands out, and stands out for all time.

Let us take Shakespeare, for instance. How many of his plays remain to-day in the average mind, even of those who read and study? But few. Take all the compositions of Verdi. How many remain as the high water mark of his genius? Take Beethoven. Except among those who fall down and worship every note he wrote, certain works stand out above all the rest. He certainly was not always at the highest point of his inspiration. And Wagner himself. Would anybody but a Wagnerite claim that all the operas that he wrote were on the same high level? Take any of the great writers, sculptors. Take Rodin, for instance. He did not always produce masterpieces like Le Penseur—The Thinker. Take Balzac. Take Victor Hugo. Take the great run of painters, of whatever nationality. Are all their works masterpieces? And would you, pray, because the great majority were not masterpieces—would you have the coolness to assert that when they did produce a masterpiece, it was purely a matter of "luck"?

* * *

The death of Andrew Carnegie brings to mind that he did much for music, in a way. Thirty years ago, you know, he built Carnegie Hall, which has continued to be, in spite of its many deficiencies, our principal musical auditorium. In Pittsburgh, however, he founded the Carnegie Institute, which in its various utilities and ramifications, those who know will be apt to consider his finest monument.

True, he was the President of the New York Oratorio Society and other societies for years, and what he did to assist them was no doubt notable and needed.

But when we come to ask what Mr. Carnegie, with his immense wealth and opportunities for using that wealth, did

for the musician, especially for the composer of the country in which he had amassed his colossal wealth, we find that he did nothing. On the contrary. It was in Great Britain that he established a fund for the encouragement of native composers of that country.

I do not know how true it is, but I have often heard the story repeated that even what Carnegie did in the way of improving the musical situation in New York was largely through the effort of Walter Damrosch, and furthermore, that he always had in view the personal element when he built Carnegie Hall, namely, that it should be in the nature of a monument to him when he was gone, just as he no doubt had the personal element in view when he be-peppered this country with mausoleums in the shape of libraries, some of which have no books, and others no maintenance.

That Mr. Carnegie was not insensible to the claims and value of music is shown by the fact that he had a wonderful pipe organ in his house, which was played upon by a professional organist of high standing, whom he retained by the year. But that does not prove that Mr. Carnegie ever appreciated the value of music as a vital factor in our human life. Had he done this, he would have done much more than he did to aid the cause.

* * *

Gallo's gala performance in the open air of "Aida," which was a financial as well as popular success, reminds me that there was an open air performance of this opera given in Egypt, perhaps on a larger scale, even, than that at Sheephead Bay. At the same time, Mr. Gallo is to be congratulated on his enterprise, all the more as such profits as were made are to go to the sufferers by the recent earthquake in Florence, Italy.

The tendency to give open air performances is growing, as witnessed in the fine concerts in the Stadium and on the green of Columbia University in New York this summer, as witnessed also in St. Louis and other cities through the country. It not only shows that this form of entertainment has a powerful appeal to the public, but that people are not satisfied—even if the critics are—to dispense with music when the regular season closes in the spring.

Among the pioneers in this regard was Imre Kiralfy, who recently died in London, and contrary to expectation, instead of passing out bankrupt left a couple of millions or so. The Kiralfys were geniuses. They were Hungarians, he and his brother Bolossy. They had the aid, in the early part of their career, of the Kiralfy sisters, who were wonderful dancers. I still recall the tremendous spectacle given by Kiralfy in a specially built auditorium in Hoboken, many years ago. Here, with a large orchestra and a splendid ballet of hundreds of performers, he attracted a great crowd. Unfortunately, the means of transportation between New York and the other side of the North River prevented the enterprise from reaping the reward it deserved. But for many years in this country, and before he went to London, Kiralfy was associated with spectacles which always had an artistic character, accompanied with music which was superior—that is, for those days.

* * *

Oscar Thompson, a lieutenant in the United States Army and an able critic and writer, recently wrote for *Music and Musicians*, a worthy musical paper published by David Scheetz Craig in Seattle, an article in which he suggested that while we are on a hunt for the American composer who is to supply, as Mr. Thompson says, the first perdurable American opera, we should undertake a search for an equally important and effectively hidden individual—the librettist, who is to trample tradition and give the composer an acceptable book.

Incidentally to the discussion Mr. Thompson writes a very scholarly, interesting, and indeed valuable review of the librettos and librettists of the past. He shows how many of the composers were their own librettists, notably Wagner. Berlioz, Boito, Charpentier, Leoncavallo, Lortzing and Donizetti were librettists as well as composers. Leoncavallo, you know, wrote his own text for "Pagliacci," and certainly wrote a very dramatic and tragic work, which could stand by itself as drama, in spite of some of the critics, and irrespective of the forceful music which he wrote. And, by the bye, it should be remembered that the Prologue, which is justly considered by many a masterpiece, was written after the opera itself.

The most prolific of all librettists, it seems, was Augustin Eugene Scribe, who is credited with having produced over a thousand librettos, besides which he wrote many plays, novels, and is regarded as the originator of the comedy-vaudeville. He also supplied the subject matter projected by the tapering toes of

MUSICAL AMERICA'S GALLERY OF CELEBRITIES No. 186



Arthur Middleton, Distinguished Baritone, Known Throughout the American Musical World

many ballets. Meyerbeer, Auber, Halévy, Boieldieu, Herold, Adam and Verdi were among those who used texts by Scribe. While it is true he wrote so many librettos, in fact, was a kind of libretto factory, he was undoubtedly assisted by many who worked out his ideas. Scribe, you know, wrote books for Meyerbeer's "Les Huguenots," "Le Prophète," and "L'Africaine." He wrote the books for Auber's "Masaniello," "Fra Diavolo" and "Domino Noir," for Halévy's "La Juive" and Boieldieu's "Dame Blanche." He, too, wrote the book of Verdi's "Sicilian Vespers."

It is not, certainly, generally known that Puccini and a committee of friends wrote the libretto for his "Manon," which was his first fairly successful opera. But Puccini did not really rise to the eminence he has since acquired till he found Luigi Illica. It was Illica who, with the aid of Giacosa, evolved "La Bohème," the first of Puccini's great successes. And it was the same librettist who gave him "Madama Butterfly," "Tosca," and "The Girl of the Golden West," which last-named, however, I always thought was a good play, spoiled by the music.

In his article Mr. Thompson pays a tribute of respect to Brian Hooker for writing the book for Parker's "Mona," which he truthfully describes as an academic work, musically.

Among the conclusions that Mr. Thompson comes to, is that there are a number of American works which contain strong operatic possibilities. Among them he names Clyde Fitch's "Nathan Hale," and "Beau Brummell," as played by the late great actor and artist, Richard Mansfield.

"The Honor of the Family," a successful play, he also tells us should afford opportunity for a successful opera.

* * *

A great deal of nonsense has been talked and written about "musical atmosphere," and that it was only possible to gain this by a visit to the beer gardens of Berlin, the Quartier Latin of Paris, or the purlieus of the Scala in Milan.

Henry Theophilus Finck, in a recent issue of the *New York Evening Post*, truly declares that atmosphere is created by the opportunity to hear the greatest soloists, the finest opera, the best performances of oratorio, of piano music, of the great symphonies. And then he reminds us that the presence in this country of nearly all the greatest soloists in the world, together with the musical organizations that we have, our symphony societies, our societies for chamber music, our opera companies, afford the student and musical amateur the finest opportunity for musical development ever afforded by any nation in the history of music.

Surely it is high time that the European myth—for that is all it is—was disposed of once for all, and which myth was generally accompanied by the idea that it was necessary to lead a more or less loose, Bohemian life, in Paris, Berlin, Milan or Vienna, in order to become proficient in music, art or the drama.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

As to what the *cachet* or hallmark of Berlin meant, Gerald Cumberland has sufficiently exposed in his recent book, and has showed how utterly, shamelessly venal the Berlin critics were before the war, and probably will be after the war, and how ridiculous it has been for Americans, and the English, to accept the purchased praise of what Bismarck truly called the "reptile press" as a necessary endorsement to insure a reward for musical competence and artistic ability.

* * *

There seems to be limitation to the endurance of a musician, however kindly he may be disposed. And this was the reason why a certain musician recently summoned his wife to court.

In reciting the story of his troubles, he stated that he had endured in silence the ignominy of having to wash dishes, scrub floors and do the laundry work. This, he said, he did because, when he refused, his wife would beat him up.

However, the cause that broke up such domestic felicity as he possessed, it seems was not the bottle with which he stated his wife used to comb his hair, but the theft of his fiddle, which he claimed his wife took and pawned.

The wife, in her defense, pleaded that the music on that fiddle had aroused in her thoughts of murder and that her husband should be thankful to her that she had permitted him to live and be grateful that she had taken the violin, raised some money on it, which she stated she had expended for necessities. Her final defense, however, was to the effect that her husband was not a musician at all, but a paper hanger.

Well, a man may be a paper hanger for bread and yet have the ambition to be a musician. No doubt, the work of a paper hanger pays better than that of the musician, for the paper hangers, according to all reports, are to get a dollar an hour for eight hours a day, and only work five days a week.

Blessed be the paper hangers!
Says
Your
MEPHISTO.

SALT LAKE FLOCKS TO SUMMER MUSIC

Tens of Thousands Attend Each Concert—Works of City's Composers Heard

SALT LAKE CITY, UTAH, Sept. 3.—Open air concerts have been a special feature this summer affording an opportunity to thousands of persons. Hawkins' Military Band, with C. H. Hawkins as Director, gave from three to four concerts a week at Liberty Park, featuring at each concert two soloists. It is no uncommon occurrence to see as many as 10,000 persons gather around the band stand and in automobiles for a program of an hour and one-half in length.

Pioneer Park has two concerts a week, given by Held's Band with John Held, Director. The band also gives Saturday night concerts at Sugar House Park, which are always well attended. The Saltair Band, R. Owen Sweeten, director, have given some very interesting programs at Saltair this summer. Mr. Sweeten has aimed to have the best soloists and give an opportunity for the appearance of many of the smaller choral organizations. The Salt Lake Welch Choral Society was heard in its initial performance, with H. E. Giles as conductor. A chorus of forty voices comprising the Seville Songsters, members of the Spanish Society of Salt Lake also appeared with the Saltair band. The chorus was directed by Ray M. Russell of the Spanish department of the University of Utah.

One Saturday was donated to Salt Lake composers, when works by several of the best known local composers were played by the band, including those of Harry S. Joseph, Oscar Christensen, T. Barracough, Fred M. Poulson, J. Elwood Jepson, and R. Owen Sweeten.

Aside from the band concerts another special musical feature is the free organ recitals given daily at noon at the Salt Lake Tabernacle, by John J. McClellan, organist of the Tabernacle organ, and Edward P. Kimball, assistant organist. The recital programs comprise the best of organ music and are well attended by both the Salt Lakers and the hun-

Ithaca School Orchestra Demonstrates Ability



High School Orchestra of Ithaca, N. Y., Under Leadership of David Mattern

ITHACA, N. Y., Aug. 29.—The Summer Normal course at Cornell had an enrollment for the session just ended of 3000 students, of which 350 were teachers of music.

In attending a class from the public schools of Ithaca (which gave demonstrations at Barns Hall, Cornell, under the supervisor Laura Bryant) it was interesting to observe what the children are being taught to-day. The children were from 6 to 8 years of age. They read and sang at sight a phrase written on the board with the same surety with which they would read a sentence in English from their grade in school work. The voices were soft, sweet and true to pitch whether in solo demonstration or

in ensemble, of the 50 or more who took part. Following were the grades from Ithaca High Schools, led by David Mattern, demonstrating the work being done with the children in the orchestral field in Ithaca. There were fully 60 players.

The symphony by Haydn, one of the simpler ones, awakened a storm of applause from the audience, not only for the children, but for Mr. Mattern.

The following group of distinguished instructors were scheduled in the music department of Cornell University this summer: Hollis Dann, Principal, Professor of Music, Cornell University; Ernest Kroeger of St. Louis, Director Kroeger School of Music; James Quarles, A.A.G.O., Organist and Assistant Professor of Music, Cornell University; William Hoerner, Professor of Music Col-

gate University, Hamilton, Ohio; Arthur Edward Johnstone, teacher of piano and theory, New York; Robert Braun, musical director Broun School of Music, Pottsville, Pa.; Jane Wisenall, Teacher of Harmony and Musical Appreciation (high schools), Cincinnati, Ohio; Laura Bryant, Director of Music in the Public Schools, Ithaca, N. Y.; Burton Scales, A.B., Director of Vocal Music Girard College, Philadelphia, Pa.; Bernice White, Instructor in Music, Hunter College, New York; Helen Allen Hunt, teacher of singing, Boston, Mass.; David Mattern, A.B., Director School Orchestras and Violin Classes, Ithaca Public Schools; Cornelius Williams, Principal South Hill High School, Ithaca; Bruce Carey, Director of Music in the Public Schools, Hamilton, Ontario, Canada.

K. L.

dreds of tourists who are daily passing through the city.

Edward P. Kimball, manager of the Tabernacle choir has been elected to membership in the National Concert Managers' Association of America. Mr. Kimball is very enthusiastic with the outlook of the season and feels confident that he will be greatly aided in securing the best of musical artists for this city.

Announcement is made that Squire Coop has been engaged as director of music in the public schools of Salt Lake. Mr. Coop has consented to take the position for one year for the purpose of organizing the music in the public schools and correlating it with community life. Community service, through the medium of music, has been an idea and ideal of Mr. Coop for many years. His work as musical director of the Salt Lake Oratorio, which in the past decade has presented a number of the greatest oratorios in a masterly manner, stands as an enduring monument to his patience, skill and devotion. During the latter months of the world war he was army song leader at Camp Upton. Mr. Coop desires to get into effective working order the idea of community music through the channel of the public schools, and in this plan he has the hearty co-operation of Dr. E. A. Smith, City Superintendent of schools. Mr. Coop was for six years head of the music school of the University of Utah and since leaving that institution has devoted his time partly to his private teaching, but more largely to laboring for the advancement of community music. In his new position he will be given the assistance of a music supervisor for the grades and special musical instructors in the Junior High and East and West high schools, who will work under his direction and organization.

Among those who have just returned is Mrs. Percival O. Perkins, after a course of study under Godowsky who has been conducting summer classes in Los Angeles.

Z. S. H.

Mrs. Murray Loses Her Baby Son

John Spencer Murray, the baby son of Marie Stapleton Murray, the New York soprano, died on the morning of Sept. 1. He was born last Dec. 5.

LILLIE SANG-COLLINS FINDS BEAUTIFUL VOICES IN THE FAR WEST



Mme. Lillie Sang-Collins

Among the most staunch supporters of the system of music credits in high schools and colleges is Mme. Lillie Sang-Collins, who is at present professor of piano, voice and harmony at Gooding College, Gooding, Idaho. Mme. Sang-Collins was born in Paris and received her musical education in the city under J. J. Fauré, Marchesi and Sbriglia. She entered the Conservatoire at the age of eleven and made her professional début as a pianist at the Salle Erard when seventeen.

Mme. Sang-Collins has discovered many wonderful voices in the Far West, and is convinced that if the Government could be induced to take an active and financial interest in musical instruction, America would become foremost in the world of music.

Under her direction a program of songs, choruses and operatic arias was

recently presented in Gooding with such success that it was repeated soon after in six nearby towns. In the intervals of her musical activities Mme. Sang-Collins, with her husband, take care of their own ranch.

Death of Ignaz Fischer

Just as MUSICAL AMERICA went to press the news was received of the death of Ignaz Fischer early in the morning of Sept. 3 in Toledo, Ohio. Mr. Fischer was the uncle of George and Carl T. Fischer of the music publishing firm of J. T. Fischer & Bro., New York. He was for more than thirty years established as a music dealer in the Ohio city.

All Inquiries Concerning

LADA

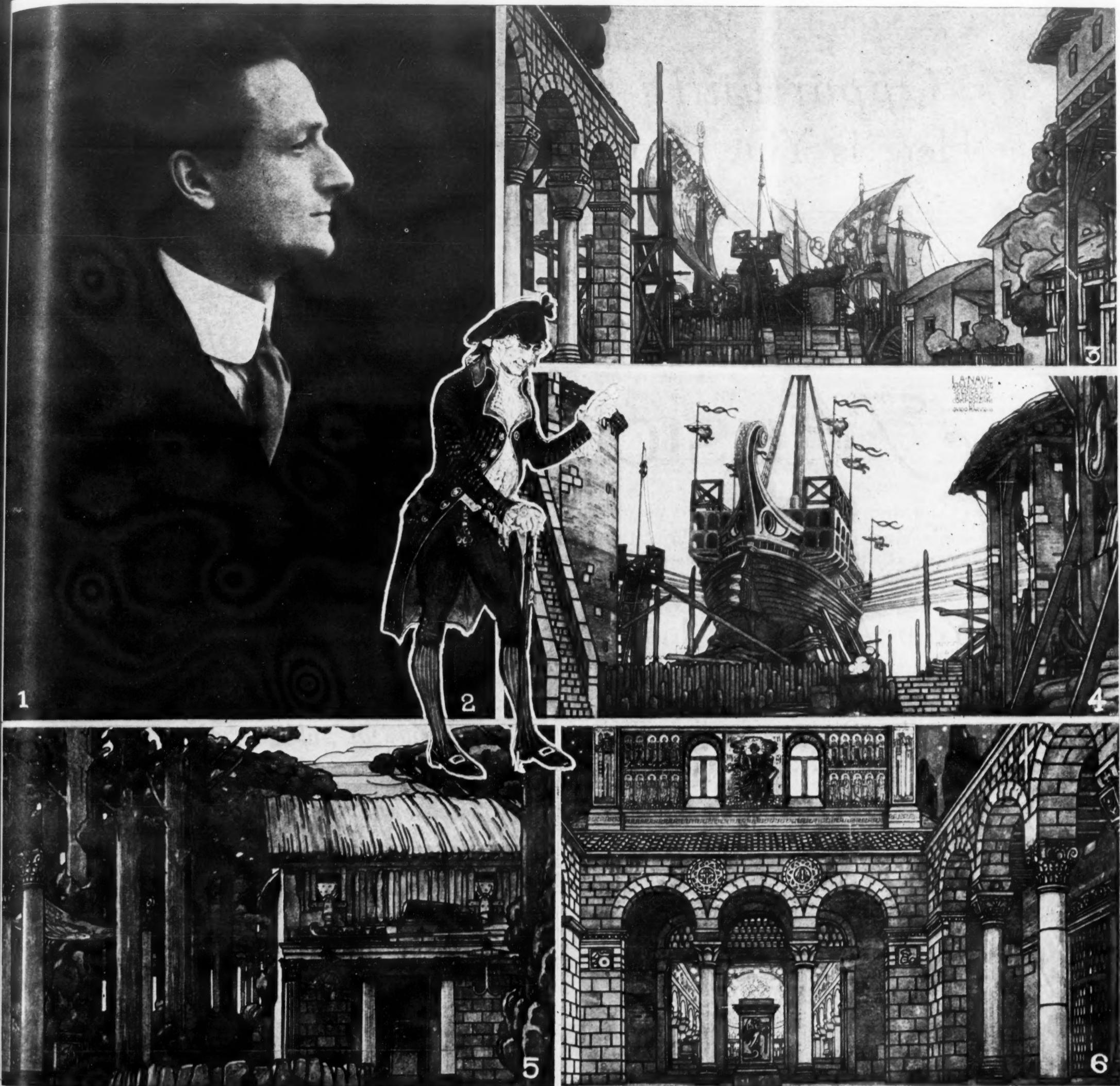
Should be addressed to

E. K. SCHUPP

344 W. 72 St.

New York

Scenes from "La Nave", and Its Creator, Italo Montemezzi



MUSIC-LOVERS in this country are impatiently awaiting the American première of Italo Montemezzi's latest opera "La Nave" ("The Ship"), which is scheduled for this winter by the Chicago Opera Association. The work, which is based on the poem by Gabriele d'Annunzio, had its world première at the Scala, Milan, last November, on Armistice night. Coming from the pen of the composer of "L'Amore dei Tre Re"—generally considered to be the most significant and

poetic score that has come out of modern Italy—great interest prevails as to "La Nave's" quality. Other works of Montemezzi are "Giovanni Gallurese" and "Helleria."

The accompanying layout shows Signor Montemezzi (No. 1) and the following scenes from "La Nave":

No. 2—"The Old Marquis"; No. 3.—The Prologue; No. 4.—Act III; No. 5.—Act I; No. 6.—Act II.

GENOA HONORS SERATO

Italian Violinist Plays on Paganini's Instrument at Concert

Arrigo Serato, the famous Italian violinist, who will arrive in America early in October, just sent some highly interesting news to Annie Friedberg, his American manager.

Serato, who was residing in Rome during the last two years, was recently called to Genoa to appear at a special concert arranged by the municipality of that city. They wanted to have a violinist for this occasion and so Serato was selected. A great honor was bestowed upon him, and one which he can justly be proud of. Nicolo Paganini's violin, a Guaneri Del Jesu, is at the Museum in Genoa and was taken out and given to Serato to play on it at this concert. This was the first time since Paganini's death that

any Italian ever played on this instrument.

During the intermission of the concert the Mayor of Genoa introduced General Massone, who attended as the military representative, and who presented Serato with a gold medal. In making an address he conferred the thanks from the city to the great Italian master of the bow.

Portland (Me.) Hears Farewell Concert for Municipal Organist Macfarlane

PORTLAND, ME., Aug. 25.—A fine concert with a special program marked the seventh anniversary of the opening of the City Hall and the Kotzschmar organ. An exceptionally large crowd assembled, for it was in a way a farewell to Mr. Macfarlane, whose services as Municipal Organist terminate with the final afternoon concert on Sept. 5. He was given a warm greeting and played for his solo

numbers the March from Rogers' Suite, Stoughton's Suite "In India," and Wagner's Overture to "Tannhäuser." The Men's Singing Club gave some favorites in their répertoire, including solos by Howard Stevens, Herbert Kennedy and Ernest J. Hill. A special attraction was offered in Helen Jeffrey, a young violinist from New York, who proved herself a brilliant and finished performer. Her numbers included a group of Kreisler pieces, an aria by D'Ambrosio, and Burleigh's "Village Dance." A successor to Mr. Macfarlane has not yet been appointed.

A. B.
Fall Tour for Scotti Opera

The four weeks' tour of the Scotti Grand Opera Company, starting Oct. 6 and continuing throughout the month, as booked by the Metropolitan Musical Bureau, includes the following cities: Montreal; Utica, Syracuse, Ithaca and Bing-

hampton, N. Y.; Erie, Pittsburgh and Altoona, Pa.; Cleveland, Canton, Youngstown, Toledo, Springfield and Cincinnati, Ohio; Ft. Wayne and Indianapolis, Ind.; Grand Rapids and Detroit, Mich.; and Wheeling, West Va. The company will include Florence Easton, Francesca Peralta and Marie Sundelius, sopranos; Orville Harrold and Francis MacLennan, tenors; Jeanne Gordon and Mary Kent, contraltos; and Millo Picco, Louis D'Angelo and Charles Galagher, baritones. Carlo Peroni will be conductor.

Diaz and Denton Will Give Joint Recitals in Texas

Rafaelo Diaz, tenor, will return to his native state of Texas for a fall concert tour, in joint recital with Oliver Denton, American pianist. They will give concerts in San Antonio, El Paso, Denton, Laredo and several other cities.

"Opportunity Knocks But Once"
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U. S. Glee Club Given Official Recognition by Navy Department



In the Upper Picture a Glimpse Is Given of the U. S. Glee Club on a Visit to Hampton Institute, Hampton, Va.; Lower Left, Jerome Swinford, Leader of the U. S. Glee Club; Lower Right, an Interlude in the Day's Journey

An interesting aftermath of the great war was heard at the Palace Theater last week, where the U. S. Glee Club appeared under the leadership of Jerome Swinford, who was until recently song leader at the Hampton Roads Naval Base.

This club is the first organization of its kind to be given the official recognition and approval of the Navy Department, which authorized the use of the club's official title and gave it permission to use the naval uniform during the thirty weeks' appearance in vaudeville that opened so auspiciously at the Palace.

The singers were recruited by Mr. Swinford from the enlisted personnel at the Hampton Roads Naval Training Base. On May 17 of this year they received official recognition from the Navy Department and were ordered to the Memphis Centennial to appear there in the interests of navy recruiting. During the week of the Centennial the club sang to more than 70,000 people, although it had arrived quite unheralded. From Memphis the organization went to Nashville, where it gave a week of concerts under Rotary Club auspices. The singers then joined the Anti-Submarine Flotilla and gave a spent fifteen days in concert-giving in St. Louis, where they sang an average of six programs each day. It was then decided that the club should leave the flotilla and travel independently in the interests of the navy.

Concerts were given in Indianapolis, Evansville, Louisville, Dayton, Columbus, Cincinnati, Pittsburgh, Harrisburg and Washington. In the latter city a special concert was given at the new Navy Building for Secretary of the Navy Daniels and his chiefs of staff. The Navy Department offered the club a concert trip to the Pacific Coast in the interests of recruiting, but finally agreed to demobilization of the members, with the special privileges mentioned previously.

Following its engagement at the Palace the U. S. singers will tour the principal cities of the East and Middle West for thirty weeks in vaudeville.

The club's leader, Mr. Swinford, became widely known for his fine work as song leader for the naval centers at Hampton Roads during our participation in the war. He also did some exceptionally able work in organizing community singing at Norfolk, Va., and for some time carried on the leadership of community singing in that city in addition to his duties with the naval forces.

Mr. Swinford believes that he has found in the negro spirituals the connecting link that will carry community music from the popular airs of the day into the realms of music of the better sort, and expects to undertake on some interesting work in this connection when his present duties allow him sufficient leisure to carry his beliefs into the field of practical demonstration.

CHARLES BAKER

COACH AND ACCOMPANIST TO PROMINENT ARTISTS

Viz.—Marie Sundelius, Florence Hinkle-Witherspoon, Lambert Murphy, Paul Althouse, Clarence Whitehill, Reinhard Werrernath, Arthur Middleton, Merle Alcock, Reed Miller, Thomas Chalmers, Herbert Witherspoon, Henry Weldon, Olive Kline and many others.

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TO GIVE SALZEDÓ WORKS

Harp Ensemble Will Present Program of Its Leader's Compositions

Through an oversight the names of the members of the Salzédo Harp Ensemble were omitted in the Aug. 2 issue of MUSICAL AMERICA in an article about the activities of this unique organization. With Carlos Salzédo, the distinguished French harpist, and founder and director of the ensemble, are Lucile Johnson, Clara Mallison, Irene Perceval, Marie Miller, Teresa Ferrer and Eileen McCallo.

When the Salzédo Harp Ensemble gives its next New York concert at Aeolian Hall on Jan. 29 it will present a program made up entirely of Mr. Salzédo's own compositions. And information has just been given out that to the harps will be added a few wood-winds and voice, the composer scoring some of his works in this way to obtain special effects he has conceived.

Ruby Leeser Wins Acclaim in Atlantic City Concert

Ruby Leeser, the Young American soprano, who was heard in New York several years ago, is now living in Atlantic City, N. J., where she is soloist at St. Paul's Methodist Church. Last spring Miss Leeser appeared with noteworthy success at a concert at this church. On this occasion she sang the Mozart aria "Non so più," the old English "My Lovely Celia," Leroux's "Le Nil," Henry A. Gruhler's "Springtime," Lohr's "Irish Love Song," H. T. Burleigh's "Under a Blazing Star" and Philips's "Wake Up," in all of which she was enthusiastically received. Henry A. Gruhler, 'cellist, was heard in compositions by Popper and Kramer, as well as in the obbligato of the Leroux song, and Marsden Brooks, pianist, played works by Schumann, Chopin, Rachmaninoff and Diener.

Hanna Brocks-Oetteking Sings for the Boy Scouts in Rosendale, N. Y.

ROSENDALE, N. Y., Aug. 9.—Hanna Brocks-Oetteking, New York soprano, was one of the featured soloists at the Boy Scouts' entertainment, given in St. Peter's Hall for the benefit of the Scout Camping Fund on the evening of Aug. 1. She scored a distinct success in Arthur Penn's "Sunrise and You" and Fay Foster's "The Americans Come." Other appearances where Mme. Oetteking was cordially received include concerts of two Catholic Churches in Highfalls and Rosendale on July 23 and Aug. 11. On Labor Day she will sing at the Baptist Church concert in Rosendale to be followed by engagements in Kingston and Poughkeepsie, N. Y. Mme. Oetteking plans to return to New York about Sept. 15.

Charlotte Lund Welcomed in Concert at Patchogue, L. I.

PATCHOGUE, L. I., Aug. 22.—Charlotte Lund, the well-known soprano, who is visiting here this summer, gave a song recital last week at the Sorosis Club Rooms, under the auspices of Patchogue Sorosis. Mr. Lund scored in songs by Rogers, Salter, Gere, Cadman, Ronald, Tirindelli, Sinding, Hahn, Massenet, Bemberg, Quilter, MacDowell, Kramer, Beach and Nevin, and was heartily applauded. Edna Guttridge, pianist, was heard to advantage in compositions by Brahms, Mendelssohn-Liszt and Sinding. The other assisting artist was Frances Bell Rabitte, reader.

THREE ARTISTS OF ALL-AMERICAN NIGHT AT STADIUM



At the Rehearsal of the "All-American" Program at the Stadium Concerts. Left to Right: Harriet McConnell, Contralto; Arnold Volpe, Conductor; Mana-Zucca, Composer-Pianist

In the above snapshot three of the artists who participated in the "All-American" program at the Lewisohn Stadium in New York on Aug. 20 are shown. Harriet McConnell, the young American contralto, scored in this occasion in two Mana-Zucca songs: "If Flowers Could Speak" and "Star of Gold," both sung with orchestra, and in response to the applause added, with the composer at the piano, "The Big Brown Bear," which Miss Zucca has dedicated to her.

Miss Zucca at this concert won marked favor as soloist in the première of her own Piano concerto. Arnold Volpe was the conductor in the Zucca concert and in several of the American works, proving himself once more one of the best friends the American composer has among our conductors.

Hans Kronold to Make Records for Pathé Frères Phonograph Company

Hans Kronold, the well-known 'cellist, will resume his teaching on Sept. 15 in New York. Mr. Kronold has recently signed a three years' contract with the Pathé Frères Phonograph Company by which he will record exclusively for them. Mr. Kronold has already made four records for them, the Berceuse from Godard's "Jocelyn," the orthodox version of "Kol Nidrei," the Hebrew song "Eili, Eili," and "Irish Airs," the latter a work of his own arranging.

Industrial Farm Boys in "Sing"

CANAAN, N. Y., Sept. 1.—The boys of Berkshire Industrial Farm, an institution for the reclamation of wayward boys, went to Lenox and Stockbridge, Mass., and gave a community sing in the town halls there, under the patronage of Berkshire summer society folks. The boys have acquired a more than local reputation for the excellence of their chorus work. The sing was under the direction of Mrs. Edmund B. Hilliard, conductor and pianist.

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America the World's Market for Musicians of the Future

Native Teachers Proclaimed Best After Long Observation Abroad—Practical Help in Starting a Career—The Matter of Morality

By LEONORA RAINES

SINCE America now supplies the world-market with the major part of its luxuries, it stands to reason that she will be called upon to give it most of its singers and musicians. War has not killed talent in Europe, to be sure, but music, and especially singing, as everyone knows, takes years for study and for fruition, and the young people thrown on their own resources must embrace a profession and *métier* that will bring quicker returns than music.

As a matter of course, there are those in war-exhausted countries whose families have made capital out of the trouble, and there will be musicians that have the war to thank for the cultivation of the art, but that per cent is so small it does not count. In the natural course of events we may look to our own people filling rôles as teachers as well as singers, for in removing many of the bravest and best in all ranks, that of instructor in voice, piano, violin, etc., has been thinned. Going over the roster of the successful voice teachers to-day, we find that six out of ten are Americans, and the ratio in favor of Americans will be still greater after a few years.

I have always contended that the American teacher is the best, and this conviction was strengthened after personal experience and observation in European centers. To get the good out of anything you must reduce it to a scientific quantity, and by that I mean that study and coaching must be systematic, methodic, thorough, and when ready for the stage a pupil must be put before the public in a business-like manner. Advancement brings success and success means fortune—if you are sensitive to the term money. No one likes to think that music is a money proposition, yet the fine arts must have a firm foundation and money is that foundation.

We see the low degree music now occupies in some foreign countries—all because the people have become commercial and have forgotten to pay for what is uplifting in life, and we know what the artistic finish of such countries once music-mad will be unless they awaken to the fact that other and livelier people will take away forever what once belonged to them. The sooner, too, that singers recognize the truth that their success must be material as well as artistic, they will be better rounded out as artists, on a better footing with their audience, etc.

The horizon of the American singer is now quite different to what it was even a few years ago, and the widened horizon

is only beginning, for I believe the Juilliard bequest is only one of the many that will be left toward fostering music in the United States. Juilliard had traveled, he was no doubt aware of the slim chance the American student had to forge ahead abroad or even in his own country without stage experience; also he knew of the hold-up game practised on Americans, and he knew it would be an easy thing to keep his compatriots at home, provided they had the necessities here.

Students have not had to leave America to study, for there have been good teachers here under their very nose, but unfortunately there has been no place for the opera student to débüt. War had to teach Americans that opera and concert preparation could be taught in any of our important American cities, and they are doing their novitiate without having to journey to a damp climate and put up with all sorts of hardships.

Another thing that should keep our girls at home is the fact that in America there is no social stigma attached to the opera stage. If one leads an honorable life and excites the appreciation of audiences, a singer may enter the homes of the best families as welcome guest. Our girls realize conditions are not quite the same here as elsewhere, and when they débüt abroad try to get on the stage at home just as soon as they have had sufficient experience, for it has gotten to be an accepted fact that only finished and proved artists may find a place with the opera companies in New York and Chicago.

So much has been said of the almost necessity of granting rope to the artist, and while on the subject may I ask, why overlook "earthiness" and duality in a musician more than in any other professional? The sensuality of a person of grand talent and intelligence is no cleaner than that of the unendowed or stupid. As someone once said in the columns of MUSICAL AMERICA: "When a composer, painter, or sculptor grovels in bestiality he is not seeking an ideal, he is deserting it."

America is unique in that her high standards of morality and her lofty ideals exceed those of any other nation. None of us cares to vaunt virtue, and we all know that America has grave deficiencies, but as a mass we at least have high ideals, though other "older civilizations" seem to have outlived such generations. A man's or woman's moral laxitude casts no reflection upon their personality in most European countries, and where singers are concerned the public seems to excuse everything. No doubt they all understand their own system of

"protection," and the mills the artist must pass through in order to arrive.

Having a standard of morality in our country, musicians coming to live among us and putting themselves on an equality with home talent should observe the law. There is no reason why American musician or public should shut their eyes at looseness in habits of foreigners or recognize a code of morals that varies with the temperature or temperament.

RESUME OF U. S. CAMP MUSIC

Commission Issues Booklet Setting Forth Work Accomplished

The Camp Music Division of the Commission on Training Camp Activities, which ended its official career on June 30, 1919, has just issued an interesting booklet which deals with the musical activities in the American Army and Navy during the period of American participation in the world war.

The booklet, prepared by Frances F. Brundage, assistant director of the camp music, deals with the early efforts to create a "singing army," the extension of the work to the Navy Department, experimental work in the different camps, lists of song leaders who served with the Commission, the songs used and the results obtained. In summing up the work, Miss Brundage says: "If in the next few years the new America is to stand forth straight as to limb, clear as to eyes and calm as to brow, it is no small thing to have made her lips articulate."

Blind Lad Heard at Atlantic City

ATLANTIC CITY, Aug. 27.—At a concert given at the Hotel Ambassador on the evening of Aug. 23, the soloists were Carlo Marziali, tenor, and Georges Ganter, treble, the latter, the nine-year-old son of a French army officer. Mr. Marziali sang "Eili! Eili!" and as encore, Rossini's "Tarantella." Young Ganter, who is blind, sang a number by Rubinstein and the "Marseillaise."

J. V. B.

New York Musician Marries

Inez Forman Greig, daughter of Mr. and Mrs. Alexander Simpson Greig of New York, was married to L. O. McGowan of Tientsin, China, on Aug. 25. The bride was studying in Italy at the outbreak of the war, which necessitated her returning to this country. Mr. McGowan, who is a native of Boston, has lived in China for eleven years. The couple left soon after the ceremony for China.

PROMINENT ARTISTS WIN ATLANTIC CITY THRONES

Leman Symphony Orchestra Heard with Misses Wentworth and Nathanson, and Jules Falk as Soloist

ATLANTIC CITY, N. J., Sept. 3.—Estelle Wentworth, soprano; Jules Falk, violinist, and Ruth Nathanson, pianist, were soloists on the evening of Aug. 24 at the concert given on the Steel Pier by the Leman Symphony Orchestra.

Miss Wentworth, who is well known on the operatic as well as the concert stage, offered the "Jewel Song" from "Faust," which was received with such enthusiasm that she gave Arditi's "Il Bacio" as encore and again brought out by applause sang to her own accompaniment, "The Last Rose of Summer."

Mr. Falk, who has been heard before at these concerts, played the Mendelssohn E Minor Concerto with sure technique and excellent tone. He gave two encores.

Miss Nathanson, a prominent Philadelphia artist, gave Pierné's "Ballet Fantasie" and was twice recalled.

Mr. Leman's interesting part of the program consisted of the Beethoven Leonore Overture, No. 3, the Largo from Dvorak's "New World Symphony" and numbers by Godard and Moszkowski.

J. V. B.

Francis Macmillen Will Return to America During November

A cable received this week from Lieut. Francis Macmillen, the American violinist, who recently was cited by General Pershing for conspicuous service in the American Army, announced that he will return to the United States about Nov. 15. He will give several recitals in New York this winter. Lieut. Macmillen enlisted early in the war and has been in France ever since. His duties as a member of the corps of interpreters took him to nearly every important point on the Western front.

Grace Hoffman Soloist at Strand Theater in Brooklyn

Grace Hoffman, coloratura soprano headed the concert program at the Strand Theater, Brooklyn, last week, singing "Ah Fors e Lui" from the opera "La Traviata." Carlo Feretti, baritone, from La Scala Opera, Milan, sang "Lolita, Buzzi-Pescia, and "O Sole Mio." A. C. Smith and Frank S. Adams alternately played the "March Triumphal," Smith

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ECHOES OF MUSIC ABROAD

André Messager to Write New Opera for London's American Producer of "Beaucaire"—Many New Operas Waiting to Be Heard in Italy But Necessary Funds for Producing Them Not Forthcoming—New Works by Stravinsky to Be Produced in London in the Hope of Alleviating Composer's Financial Condition—Paris League of Women Offers Prize for Sonata by Woman Composer—Leigh Henry Champions Erik Satie as in Some Respects the Most Representative French of French Composers—American Soprano Has Busy Summer in Italy

ANDRÉ MESSAGER is going to compose a new romantic opera for Gilbert Miller, who is credited with having induced him to write the music for "Beaucaire." It is said that the libretto of the new work will probably be based on "a costume play of the romantic order that has proven very successful in America."

Meanwhile "Beaucaire" continues its extraordinarily successful run in London, with Maggie Teyte and her two American colleagues, Marion Green and Robert Parker, in the leading rôles. Soon Paris is to hear it, and the composer has invited the American producer of the work in England to supervise the production in the French capital.

* * *

Stravinsky Novelties to Be Produced in England

New works by Igor Stravinsky are to be produced in England this autumn. It is hoped that the Russian composer will be benefited financially to a considerable extent thereby, as in view of the fact that his chief works have been published in Germany and Russia the Great War cut him off from his main source of income.

He has been living in Switzerland since the Russian revolution and until the recent fresh successes of his "Petrouchka" and "The Fire Bird" at the London Alhambra, where they were given by the Diaghileff Ballet, had been in straitened circumstances.

One of his more recent works soon to be heard in England is a symphonic poem entitled "The Nightingale," which, according to the London *Daily Mail*, will be conducted by Hamilton Harty at one of the Hallé concerts in Manchester.

On a larger scale is a work called "The Soldier's Fiddle," the action of which takes place on a stage within a stage, the narrator being placed on one side and the chamber orchestra on the other. Then there will be two sets of pianoforte duets of curious interest and some songs with accompaniments written for three clarinets.

* * *

Italy Lacks the Funds to Produce Her Composers' New Operas

Italian composers and music publishers are said to be straining every effort to launch the many new operas that have accumulated during the war and are still being added to at a rather startling rate. But they appear to be sadly handicapped by the fact that the supply of new operatic material is far in excess of the opera houses available.

Yet Italy is unique in its wealth of well-equipped opera houses. Even the smaller towns can boast of lyric theaters that would adorn larger cities, and it is but repeating a well-known fact to say that many an important city far beyond the sunny shores of the boot-shaped country might well be proud to possess one of the opera houses situated in Italy's out-of-the-way places.

The crucial difficulty as regards the producing of the new operas available is, according to the Milan correspondent of the London *Daily Telegraph*, a financial one. It seems that no Government subsidy is now forthcoming, and that im-

presarios, who, owing to the war, are in anything but flourishing circumstances, do not know where to turn to find the necessary funds. It is true that the municipalities support the local theater, guaranteeing a certain amount, but, unfortunately, it is wholly inadequate to cover the initial risk, and so fails to tempt even the most speculative agent.

If all goes well, Mascagni's new opera,

inter alia, many fine compositions for the organ, which have chiefly been published abroad.

Bossi's "Enoch Arden"—Carlo Zan garini is responsible for the libretto—has been awarded two prizes in opera competitions. The music is enthusiastically described as "melodious, passionate, and yet reticent in expression, and original."

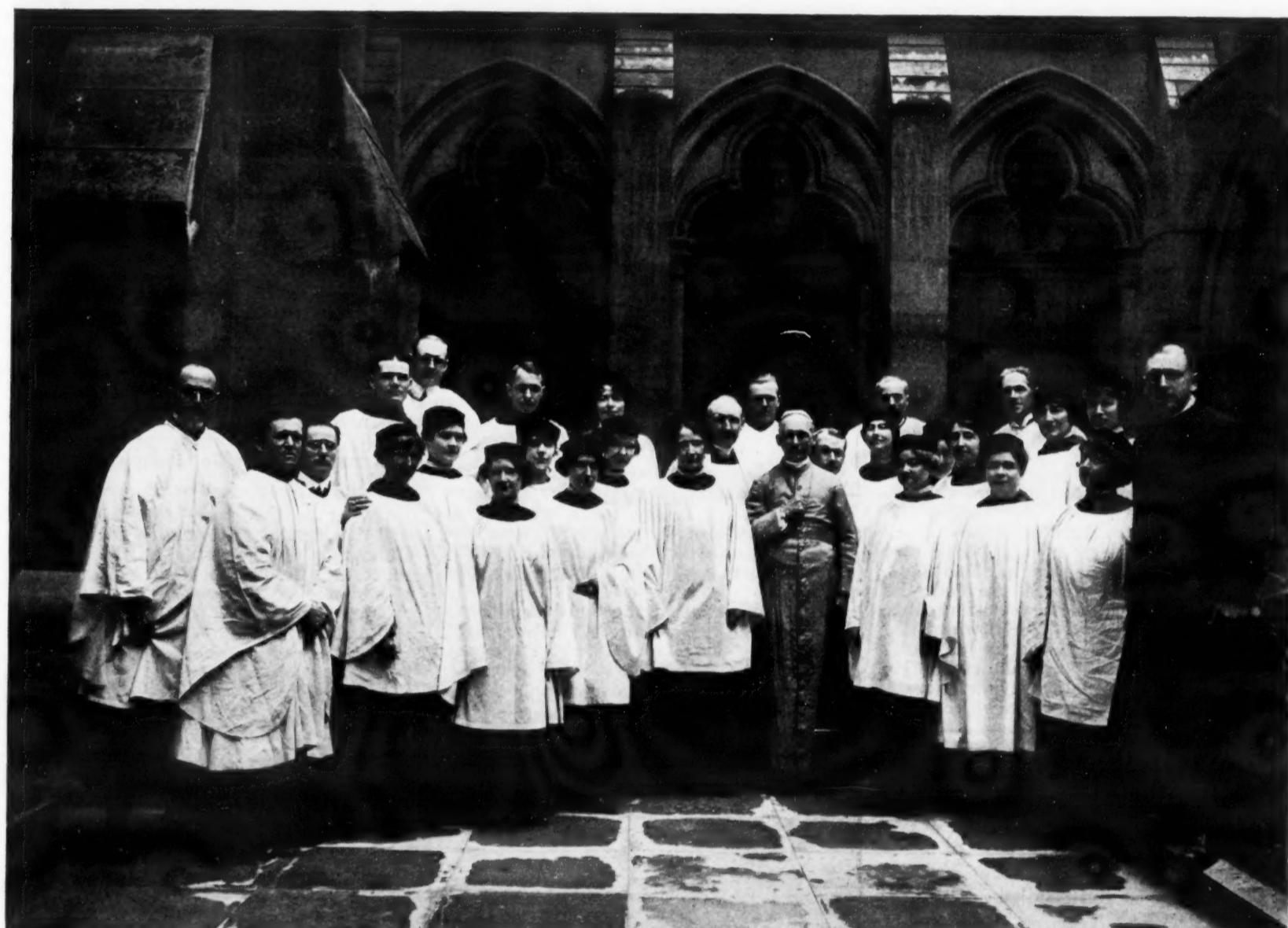
French League of Women of the Liberal Professions. The compositions submitted must be sonatas, either for the piano-forte alone or the piano and another instrument.

They must be in the hands of Nadia Boulanger, at 36 rue Ballu, Paris, by the first of November, and the prize, consisting in having the successful work published for the composer, will be awarded on Dec. 15. The jury is to consist of Nadia Boulanger, Marguerite Labori (who was Vladimir de Pachmann's wife before she married the distinguished French lawyer), Armande de Polignac, Roger Ducasse, Florent Schmitt, D. E. Ingelbrecht and Albert Roussel.

* * *

No Lack of Engagements for American Soprano in Italy

The American Mary Rogers, known in the Italian opera world as Maria Roggero, does not lack engagements. After a prolonged season in Spain, she was engaged for a special series of performances of "Andrea Chenier" in Pesaro from July 2 to Aug. 15, and since then she has been in Rimini appearing in "The Girl of the Golden West."



One of the Picturesque Institutions of Paris, the Famous War Choir of Holy Trinity Church, Passed Out of Existence Last Week. With the Return of the Regular Boy Choristers from Their Grim War Duties the Choir Will Reassume Its Ante-Bellum Aspect. The Photograph Was Brought to the United States a Few Days Ago by Floyd Harris, a Prominent Michigan Pianist (Standing at the Extreme Left) Who Was in War Work Abroad. The Organist of This Paris Church By the Bye Is Justin Wright of Detroit Who Has Been in France for Twenty-three Years

"Il Piccolo Marat," to which the composer is now giving the finishing touches, is to have its première during the next carnival season at the Costanzi in Rome. Puccini's rewritten "Swallow"—trained to fly in a different direction, so to speak—is said to be destined for a first hearing in London.

Tennyson's "Enoch Arden" has been made into an opera by Adolfo Bossi, the organist of the Milan Cathedral, hailed as "a versatile composer of great gifts who comes from one of the oldest musical families of Italy." Like his elder brother, the well-known organist and composer Enrico Bossi (director of the Bologna Conservatoire), not only is he an organist of repute, but he has written,

Zandonai is said to have adopted a simpler style of utterance than he used in "Francesca da Rimini" in his new "The Way of the Window," which had a première marked by twenty-eight curtain calls at Pesaro this summer. As the scene of this work is laid in Tuscany in the spring of 1800, at a picturesque villa of a Tuscan squire, the atmosphere is essentially Italian and there is ample opportunity for the costumier in the picturesque costumes required.

* * *

An Opportunity for Women Composers

Women composers, not only of France but also of the Allied nations, are eligible to enter the competition instituted by the

During her winter at the Royal Opera in Madrid this American soprano created the leading rôle in "La Bruja," a novelty by a native conductor-composer named Chapis. In "Andrea Chenier" she appeared with Titta Ruffo and the tenor de Muro. "Isabeau" and "Mefistofele" were other works in her Madrid répertoire.

After the Madrid season she went to Seville, where she sang Elsa in "Lohergrin" and Margherita in "Mefistofele" at the San Fernando, and from there she passed to Bilbao for a short summer season before returning to Italy.

* * *

Vianna da Motta Enlivens the Musical Life of Lisbon

In ante-bellum days Vianna da Motta stood high in the favor of the German music world by virtue of his activities as a concert pianist and his pedagogical work. Incidentally, it was during the time of his residence in Berlin that he made his short visit to America.

When Portugal entered the war on the side of the Allies, da Motta returned to his native land and at once set about fanning the very pale flame of the musical life in Lisbon. He became director of the Lisbon Concert Society and in that sphere has proved to be a dynamo of musical energy for the Portuguese capital.

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[Continued on page 14]

ECHOES OF MUSIC ABROAD

[Continued from page 13]

As a feature of the more recent activities of the Concert Society, da Motta imported the Barcelona Orchestra of Stringed Instruments, which gave three concerts under its director, José Rabentos. Besides the classics especially adapted to organizations of its dimensions, the Barcelona orchestra played novelties by Viania da Motta, Augusto Machado and Enrique Noguès.

Erik Satie More Essentially French Than Other French Composers

Leigh Henry, who used to live in Italy and write for English periodicals on music and the other arts before the war, and then in some manner found himself held up in a German internment camp until the armistice released him, thinks that Erik Satie's work is quite as essentially and representatively French as that of Debussy or Ravel or de Séverac.

"It consistently manifests a trait of French racial psychology as constant as, and probably more fundamental than, those found in their music," he declares in the London *Musical Standard*, and then he proceeds to explain:

"His music throughout is a persistent expression of that spirit of sane thinking and satire which is a distinctive mark of the French intelligence. Throughout every phase of French expression this has been uniformly evident. At the height of the early, long-winded chivalrous romances which derived from the heavy, Teuton-Goth-spirited 'Chansons de Gestes' appeared the *Fabliaux*, or satirical verse-narratives, in which the knightly extravagance and unctuous mysticism of the chivalrous vogue were pilloried. With their advent commenced the continuous expression of that dominant trait which we have come to know as '*l'esprit gaulois*.'"

This "*l'esprit gaulois*" finds its first consistent, concentrated musical expression in the works of Erik Satie, Mr. Henry contends. Dominant above all other characteristics in his music are subtle irony and a sense of burlesque. His wit, however, always prevents the latter element from degenerating into mere buffoonery. Nor, though whimsical and fantastic in expression, is his musical outlook in any way distorted. He views all things without sentiment, scrutinizing and analyzing them objectively.

NEW SYMPHONY PROMISES NUMBER OF NEW WORKS

Many Notable Names in List of First Instruments Players—Concert Dates and Soloists

Among the most interesting novelties to be presented by Artur Bodanzky, leader of the New Symphony Orchestra, will be Loeffler's Pagan Poem. Heinrich Gebhardt has been engaged to play the piano part, which is written into the score.

With the personnel of the New Symphony completed and assembled for rehearsals at Carnegie Hall on Sept. 10, those associated with the orchestra have expressed the belief that the band as a body will compare favorably with any organization of a similar nature in America. The band will number 100. Members on the list, particularly those who will play first instruments, contains the names of many of the best known orchestral players now in this country.

The first instrument players include:

Arkady Bourstein, concertmaster; Leon Horelikoff, first violin; Theodore Fishberg, first viola; Cornelius Van Vliet, first 'cellist; Anselme Fortier, first bass; Daniel Maquarre, first flute; Henri Leroy, first clarinet; Benjamin Kohon, first bassoon; Domenico Caputo, first horn; Pietro Capodiferro, first trumpet; Charles Cusumano, first trombone; William Strelsin, first tympani.

The preliminary rehearsals will begin Sept. 10 and will continue daily until the opening concerts on Oct. 9 and 10. The full list of concert dates and soloists follows: Oct. 9 and 10; Oct. 23 and 24, soloist, Jacques Thibaud, violinist; Nov. 5 and 7; Nov. 25 and 26, soloist, Harold

and transmits the results of his investigations in grotesquely humorous music which, for all its latent satire, is never exaggerated, being but the musical imagery of the absurdities which his keen intellect reduces to their fundamentally superficial essentials.

"Nothing escapes Satie's penetration. Pastism, classical or romantic; bourgeois complacency and pretentiousness; pedantry, sentimentality and superficiality of all kinds, are alike the subjects of his pitiless examination and mockery. Yet there is nothing vindictive in his work. So gracefully and delicately does he handle his subjects that, where they material beings instead of mental types, one could well imagine them being deluded and flattered by his urbane attentions."

In the substance of his compositions Satie has that brevity which is the proverbial soul of wit. His works resemble more, in formal dimensions, the witticism of the writings of Maret and Whistler than that of the lengthy discourses of Rabelais and Swift.

His musical style stands in much the same relationship to ordinary musical treatment as aquarelle work stands to painting proper, the English critic continues. He has few personal mannerisms, compared with other contemporary composers, and such as he has are necessities for his free, fantastic expression. Of this type is his repudiation of key and time signatures.

While it has been said that Satie anticipated many of the developments of French musical impressionism, the fact of the matter is that there are times when his sequences and reiterated chords and phrases seem to be a frank parody of the impressionist formulae. In spirit the two types have nothing in common.

Former Hammerstein Soprano to Tour South America

The name of Adelina Agostinelli recalls the history-making days of Oscar Hammerstein's merry opera warring at the Manhattan. Agostinelli was the lamented impresario's principal dramatic soprano for the Italian opera for two seasons.

The prospectus of the South American *tournée* of the Italian Lyric Company, directed by Maestro Alfredo Padovani, features the engagement of Agostinelli for a series of "guest" appearances.

J. L. H.

Bauer, pianist; Dec. 9 and 10; Dec. 26 and 28, soloist, Mlle. Guiomar Novaes, pianist; March 30 and 31, soloist, Leopold Godowsky, pianist; April 29 and 30, soloist Fritz Kreisler, violinist.

Harry N. Wiley Opens Studio in Columbus, Ohio

Harry N. Wiley, pianist and teacher, who has for a number of years been a member of the piano faculty at Ohio Wesleyan University, Delaware, Ohio, will this season be located in Columbus, Ohio, where he will have studios on Franklin Avenue. The Wiley Studios will have as Mr. Wiley's assistants Mildred Sheatzley and Bess Eva Grimes. Ruth Basden, soprano soloist at the Franklin Park M. E. Church, will have charge of the work in voice culture. Mr. Wiley has studied with Harold Bauer, having for several years before the war spent his summers in Paris with the great pianist and the Trio Chaigneau.

Doanya Minnie Rutenberg Scores in Hagerstown (Md.) Recital

Doanya Minnie Rutenberg, New York pianist, a former scholarship student of Kee Mar College, and who is at present a pupil of Harold Bauer, was heard in an interesting recital recently at the Town Hall, Hagerstown, Md. Miss Rutenberg delighted her audience with charming interpretations of works by Couperin, Daquin, Chopin, Beethoven, Rubinstein, Schumann, MacDowell, Boyle, Scriabin and Liszt.

Connecticut Organist Engaged

WALLINGFORD, CONN., Sept. 1.—The engagement has been announced of Laura L'Ecuier, of Yalesville, and Al-

bert Roberge, of this city. Miss L'Ecuier is organist at Holy Trinity Church in South Meriden, and Mr. Roberge the proprietor of a garage.

W. E. C.

Capt. Thomas Ormsby Edmonds

BOSTON, Aug. 29.—Capt. Thomas Ormsby Edmonds, noted veteran bandmaster and orchestra leader, died Wednesday of this week at his home, "Rocky Rook," Hingham, Mass. Just a week ago he observed his eighty-ninth birthday. He was born at Thompson, Conn., Aug. 21, 1830. Until he had become expert on the violin and cornet, he was employed as a stationary engineer, practicing his musical instruments during his spare time. Succeeding in mastering both the violin and cornet, he organized, in 1863, Edmonds' orchestra and band, which became known as one of the leading musical organizations in the state. Most of the members of his band were formerly part of the famous Boston Brigade band, which was broken up shortly before Mr. Edmonds re-assembled its players. For more than a quarter of a century Edmonds' band and orchestra acquired fame, winning great praise at the World's Peace jubilees held in the old Boston Coliseum in '69 and '72.

He is survived by two daughters, Gertrude Edmonds and Mrs. Eva McCumber. Miss Edmonds is prominent in musical circles, having been the contralto soloist at the Arlington Street Church for several years.

C. R.

Guanajuato, Mexico, Applauds Singers

GUANAJUATO, MEXICO, Aug. 19.—Consuelo Escobar de Castro, coloratura soprano, and Carlos Castro, tenor, have been heard recently in a series of recitals at the Teatro Doblando. The programs were devoted to modern songs in Spanish, French, Italian and English, and each program concluded with a scene from a popular opera. Mme. de Castro was heard in the Shadow Scene from "Dinorah," the Mad Scene from "Lucia," and a scene from "Traviata."

Yvonne de Treville Returns to New York

Owing to the early date of her first costume recital, Yvonne de Treville was obliged to cut her stay at the seashore short and return to New York the end of last week. She expects to go to Westchester County, N. Y., the beginning of September.

RITA POWELL GIVES PLEASING RECITAL AT STUDIO CLUB



Rita Powell, Gifted Young Pianist

One of the interesting recitals of the summer took place at the Studio Club of New York on Aug. 25, when Rita Powell appeared in a program which elicited most favorable comment. Miss Powell's numbers included the Prelude and Fugue in E Minor of Bach, the Beethoven *Appassionata* Sonata, several short pieces by Grieg, a sketch by Edward Hill and a Chopin group.

Miss Powell is a pupil of Ernest Hutcheson and head of the piano department at St. Mary's Hall. She is also a composer of short songs and is one of a group of young composer-pianists whose work is being followed with keen interest.

Maurice Dumesnil, the French pianist who comes to the United States for a short tour in January, writes from South America, where he is now playing that he expects to arrive in New York about Dec. 1.

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Paul T. Flood Tells of Curious Places Utilized for Artistic Purposes—No Evidence of Soldiers' Hunger for Best Music

PAUL T. FLOOD, the Cleveland baritone who recently returned with Mrs. Flood from singing in the various war zones, holds what is probably a record as regards number of concerts and extent of territory covered. Sailing for the other side on May 18, 1918, Mr. Flood sang in France, Italy, Austria, Germany, Holland and Belgium, appearing literally from Calais to Naples and from Brest to the furthest outpost in Austria.

"My first three months," said Mr. Flood to the Interviewer, "were with a male quartet, 'The Yankee Four,' and we had many queer experiences, as every one did, I suppose, who was doing entertaining over there. Did you ever give a concert in a tunnel on a stage out over a canal? No? Well, then, don't! ('I won't' mentally resolved the Interviewer.) It was at Bellicourt during the first retreat of the German forces and they had evacuated the town which had been shot to — well, you've been in the army and you know where it was shot to! There wasn't a building that could be used, so one of the lieutenants suggested the tunnel."

"It appears this tunnel was built during Napoleon's reign, to carry the St. Quentin canal through the hill upon which Bellicourt stands. It is three miles long. During the German occupation of the area, they used it, of course, for bringing up supplies to the town and they had built dug-outs connecting with it so as to make a quick get-away if necessary. A platform had been built over the water and the audience sat on what had been the tow-path. For illumination, the boys in the front row held candles in their hands. The tunnel had an excellent system of electric illumination, but the Germans on their departure, after their usual dainty little fashion, had totally destroyed this. You can imagine what the acoustics were! When we'd finished the last verse of a song, we heard the first verse coming back from the other end of the tunnel!"

"Later, I went out as a free lance and Mrs. Flood was able to join me as accompanist. We gave one recital in the ducal palace in Mantua, the place where Ernest Dowson's play is laid, a superb building but debased to the point of being used for commissary stores. In the huge dining hall with magnificent frescoes on the ceiling and priceless tapestries on the walls, were stored American packing cases. Quite a contrast. At Fiume we appeared on the deck of an Austrian war ship. At Aix-les-Bains we sang on the top of Mont Revard, which dominates the town; this was while I was still with the quartet, and another day we had the interesting experience of singing American gospel hymns to the monks at the Abbaye de Hautecombe on the opposite side of the lake. This monastery is one of the few left in France and at the time of the dissociation of the Church and State, the monks were allowed to remain because they take care of the tombs of the old Savoyard kings which are in the chapel. Another curious place where we gave



No. 1—Left to Right: Paul Flood, Baritone; A Young Hollander, Teressa Thrower, Soprano; Mrs. Flood, Accompanist; Elizabeth Jordan, Reader. No. 2—Paul Flood at Chateau Thierry



a concert was the top of Monte Grappa near the Austrian frontier. The road from the bottom to the top of this mountain is fifteen miles long, and during hostilities our ambulance drivers brought the wounded from the mountain top at night without light of any kind. That was bravery for you! You'd realize it if you had seen those hairpin curves!

About Soldiers' Taste

"A lot has been written about the hunger of the American soldier for classical music. Personally, I didn't see any evidence of it. They were quiet and attentive as American audiences usually are, but it was to the lighter songs that they responded with the howl that we all got to relish. I tried to keep my programs fairly good—not trashy, I mean—and at the same time I avoided the severely

classic. Ragtime, of course, is popular everywhere. In Milan, I was asked to make phonograph records of a number of our raggiest rags. It appears there had been an American 'jazz' band there and the Italians had gone wild over it. They had made records of their whole repertoire for the Società Fonotipia, so when I came along, the company had me make a number of my songs and some other which I had to learn for the occasion.

"How many concerts? Well, my quickest lap was when I traveled 1000 miles in Austria in five days and gave fifteen concerts. In less than a year—from October last to July, to be exact—I gave 210 concerts in six countries. A pretty good record, don't you think? I don't know how I shall feel, settling down in one place again!"

J. A. H.

Umberto Sorrentino to Be Heard in Many Cities



With Umberto Sorrentino at Milford, Conn.

The young Italian tenor, Umberto Sorrentino, has been spending the summer at Wildmere Beach, Milford, Conn., where he is resting and preparing his concerts for this season. He has already been engaged for a number of recitals this autumn in Altoona, Johnstown and other Pennsylvania cities and will be heard in a larger number of appearances than in any of his previous American tours.

In the above pictures he is seen outside his summer home and with his pet dog.

Goodson Will Introduce Russian Concerto

Katharine Goodson has made a discovery in the Second Concerto, Op. 38, in E Major, by the Russian composer, Liapounoff. Miss Goodson considers it

very much in advance of the Op. 4 by the same composer, which was played here once or twice last season. The work is in one movement and takes about twenty-five minutes in performance. Miss Goodson has only just now succeeded in getting the orchestral score and parts; in

fact, there is only one copy of these in London and the owner—a well-known publishing house—flatly declines to sell them at any price. There is not a copy to be had in Paris or Brussels, and probably not even in Berlin, as the work is both published and printed in inaccessible Moscow.

AMERICAN'S OPERA ENCHANTS PEORIA

Chenery's "Deliverance" Given a Noteworthy Performance Before Great Throng

PEORIA, ILL., Aug. 18.—The most representative group of music-lovers ever assembled at the Quiver Lake Chautauqua filled the vast auditorium to overflowing Sunday night for the performance of William Dodd Chenery's grand opera, "Deliverance." Well repaid was that audience, for never before had such a spectacle been staged locally. Scenic equipment of surpassing beauty, costumes of real magnificence and hundreds of enthusiastic singers moving through the various evolutions required by the libretto, combined to create stage pictures of rare loveliness. The thoroughness of the rehearsals, under the direction of Clarence E. Stephens, had prepared the singers for a finished and artistic choral presentation of the musical setting, and the volume of tone from the chorus, soloists and orchestra, combined in waves of melody that were at times almost overwhelming.

The cast of principals was of surprising excellence. In the rôle of *Ahasuerus*, King of Persia, Herbert Gould, famous song leader of the Great Lakes Naval Training Camp, gave a portrayal of the character that swept not only the audience, but also the cast and chorus of the opera along to heights of intense enthusiasm by the virility of his acting and the fervor of his singing. In the great scene of fire worship in the temple of Bel and in the denunciation climax of the finale, his artistry and talent were unmistakably made manifest.

Worthy consort of this mighty ruler was lovely queen *Esther*, as visualized by Mrs. W. P. Phillips. The richness of her brilliant dramatic soprano voice and her ease and grace of bearing united to make a most delightful portrayal. The opposite rôle for woman, *Zaresh*, was in the competent hands of Evelyn Wynn, a mezzo-soprano singer of high attainments. *Vashti*, noblest of ancient women, was sympathetically enacted by Rhea Bollman.

Mrs. Harry Walsh, as the *Messenger Angel*, sang the rôle with tender melting sweetness of tone. There was a quartet of young women, Marguerita Pfetzing, Mabel Anno, Harriett Kyle and Grace Lawrence, that was the mainstay of many great climaxes, and the first two sang several fine duets. The tenor rôle of *Mordecai*, as sung by James P. Lacy of Peoria, was one of the very marked successes of the opera. He was especially well received by his singing of the "Lament" in the second act. Peoria furnished another splendid character in Daphne Marsh Garrett, who was the interpretative dancer in the allegorical scenes. There were also well executed solo dances by Frances Havighorst and Paula Gerster. Scott Nortrup, as *Hamaan*, threw himself completely into the rôle, which runs the entire gamut of emotion, from pride and ambition to hate and fear.

The parts of *Hegai*, by Paul Bush, and that of *Scribe*, by Carl Marquardt, were well handled and received by the audience with much applause. In addition to these mentioned, a large chorus of both adults and children helped with their splendid voices to make the opera a success it was.

In conclusion, we desire to render our meed of praise to Mr. Chenery for his genius of organization and leadership, without which the ability of the different singers would not have been so clearly brought out, and the accompanist, Mrs. Modello Anno, whose faithful service and unusual musical ability contributed in no small measure to the finished production.

M. R.

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American Music Has Not Yet "Arrived", Declares New Leader of Boston Symphony

Pierre Monteux, Back from France, Begins Rehearsals—"Let Us Forget the War; It Has No Part in the Selection of Programs," Says Parisian

BOSTON, Aug. 29—With the arrival here this week of Pierre Monteux, the new Boston Symphony Orchestra conductor, the stage is fast being set for a Symphony season of rare distinction and success. M. Monteux, with Mme. Monteux and Denise Monteux, the six year old daughter, opened his new home in Brandon Hall, Brookline, yesterday. To-day he will begin the re-arrangement of the program for this winter.

He comes to this country and city with an open mind and a refreshing viewpoint regarding the musical predilection of Boston and America. Nor is he a stranger within the city's gates; he succeeds Henri Rabaud, last season's successful leader, and Dr. Karl Muck, of unsavory memory, who was interred during our participation in the world war and who recently sailed from New York for Copenhagen. M. Monteux was here in November 1916 at the presentation of the Russian Ballet in the Boston Opera House, and again last year for six weeks as conductor of "Symphony" pending the arrival of M. Rabaud. With all his musical lore M. Monteux fought valiantly for France and in the open, living twenty-five months with the soldiers of France as one of them in the trenches.

"I had my violin with me," he said. "When it was possible I played. I played in the French churches on Sundays with an organist and a solo singer accompanying. Sometimes when there was no singer and no organ I played by myself. I watched the shells flying overhead in Rheims, Verdun, Soissons, and later in Argonne." In 1916 M. Monteux was released from military duties and came to this country.

"Now that the war is over, let us forget the war; it has no part in the selection of our musical programs." That is his attitude as regards musical standards from the point of view of what happened during the war.

"Neither America nor any of the rest of the world has lost its love for music as a result of the war," he continued. "In fact, the same old love exists and will always exist in the hearts of those with a true love of music. We shall have symphonies and music of a new character perhaps here and there. Of course, that is inevitable. But the time will not come when the world of music lovers will tire of classical music. That will remain and endure—just as some of

our best in literature and in poetry remains and always will be dear to us."

His View of American Music

"You ask whether we are to develop a true American type of music. Yes, perhaps so, but the time has not arrived



Photo © Mishkin

Pierre Monteux, French Conductor, Who Now Leads the Boston Symphony

for that. At present American music is not at its best. It is so much impregnated with the influence of old-world music—of the Italian and the Russian and the German composer.

"To-day if we hear German music we recognize it at once from its typical characteristic; it is the same with Italian, with French, with Russian music.

"But American music is not so. Something as yet is lacking. The time may be near when all this will be changed. When the true American music comes—when we are able to present it in the scores of the symphony as such, it will be recognized. And it will possess the

'dance spirit' which characterizes Russian music—not of the same style as that of Russia but with a style characteristically American.

"I think it will come. It will be very original; very American."

Mr. Monteux referred to the Boston composer Gilbert as one who has written themes having the originality and the true "color" of American music.

He is to confer with Loeffler, Chadwick, Converse, Foote and others here with a view to learning what the American music-lovers desire as American compositions.

"Americans want the classics in music," he said. "That means German compositions. Hitherto Italian music has failed for the concert. There have been no symphonies. To-day, Alfredo Casella and four or five other young Italians have written musical poems and ballads which seem worthy of production.

"Some of these will be given by the Symphony Orchestra this winter. I cannot say how these will be received. Personally I like them. It is another question as to what audiences will say.

"A new symphony written by D'Indy will perhaps prove of interest here. He is an old man—a spectator to the things that have been transpiring in France for the past four terrible years, but he seems to have translated the spirit of the war into his scores.

"Boston has a different spirit of musical appreciation from New York. Here we are, to a very praiseworthy degree, looking for the good, the appreciable in our music. The New Yorker, it seems to me, is always trying to compare what he hears with something he has heard before. He is what you might call a pessimist, while we are optimists. He finds out the bad. We find out the good in our music. C. R.

CITY EMPLOYEES SING

Louisville, Ky., Institutes Noon-Hour Music in Municipal Offices

LOUISVILLE, KY., Aug. 28—Several entertainments given by the employees of the City Hall have disclosed so much musical talent among their number that they have decided to put it to daily use. The former head of the Board of Public Works, D. B. G. Rose, is so enthusiastic over the matter that he is going to promote daily concerts at the noon hour, at which time chorus singing, as well as vocal and instrumental solos are to be given by the men and women employees. Mr. Rose contends that the department

store employees who have their daily sings are a more efficient and happier lot of workers than those who do not, and he is convinced that the same will apply to singers in any other vocation.

So it will not be a surprising thing to enter the city hall at lunch time hereafter and hear city surveyors, tax collectors, policemen off duty and other eaters blending their melodious voices in the interpretation of anything from jazz to grand opera.

H. P.

NOTABLE MUSICIANS JOIN PEABODY STAFF

Baltimore Conservatory Opens on Sept. 1—Scholarship Exams Take Place Sept. 28-30

BALTIMORE, Sept. 4.—When the Peabody Conservatory of Music, Baltimore, opened its doors for instruction on Sept. 1, it presented one of the strongest and one of the most noted faculties in the country. Besides its regular teaching staff, such celebrities as Frank Gittelson, violinist; Horatio Connell, baritone; Gerard Duberta, baritone, and Austin Conradi, pianist, took up their duties as members of the faculty. Elizabeth Coulson, pianist, and Franz C. Bornschein, violinist, left the Preparatory Department and joined the main school staff. Both of these teachers are graduates of the Peabody and have established themselves as two of the best teachers in that section of the country.

George F. Boyle, the senior member of the piano department, has established himself as a concert pianist of exceptional attainments and will be heard in recital in Richmond, Va.; Chatham, Va.; Frederick, Md., and Baltimore. He will appear also as soloist with the Boston Symphony and the Detroit Symphony Orchestras, playing his own concerto—a work first introduced in this country by Ernest Hutcheson, who played it with the New York Philharmonic Society.

Scholarships are given by the Peabody in each branch of study and are for a term of three years. These scholarships are in great demand and are awarded by the faculty after a competitive examination. Students from all sections of the country compete for these honors, which carry with them such supplementary studies as the Director deems advisable. These examinations take place on Sept. 28, 29 and 30.

Harold Randolph, the Director, has been spending his vacation at his Summer Home at Northeast Harbor, Me., but will be at his rooms at the Conservatory on Sept. 19 for the examination of pupils who desire to matriculate.

MARIE TIFFANY ON TOUR

Soprano Will Give Recitals Before Opening of Metropolitan

Prior to the opening of the opera season Marie Tiffany, soprano of the Metropolitan Opera Company, will be active in an extended Fall tour of concerts covering practically two months. Miss Tiffany left New York on Labor Day for Altoona, Pa., where she appeared on Sept. 2. In September she sings in twenty-two cities of Pennsylvania, Ohio, West Virginia and New Jersey. In October she appears in some ten cities in Pennsylvania, New Jersey and New York state, closing in Nyack on Oct. 16.

Following this Miss Tiffany leaves the middle of October for the West, where she is booked for a series of ten concerts, opening in Boulder, Col., on Oct. 20 and including recitals in Denver, Pueblo, El Paso, Roswell, N. M., and other cities. On her western tour she will be accompanied by Mildred Turner, pianist, of New York. Among the new songs which she will sing in these concerts are several by Eugène Goossens, the young British composer, and new songs by Cyril Scott, Alice Barnett and Buzzi-Pecchia.

On her return to New York in November Miss Tiffany will begin her fourth season as a member of the Metropolitan Opera Company. Her concerts will again this season be under the management of Antonia Sawyer, Inc.

Lida Carnahan, dramatic soprano, sang recently in the Greek Theater at Berkeley, Cal., giving a "Half-Hour of Music." Among her songs was Vanderpool's "Values," which she scored in, as well as in songs by Gilberte, William Arms Fisher, Carl Eppert, Salter, Ilgenfritz and four by her accompanist, Frederic Maurer, Jr.

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Subscription price, Reserved Seats, \$20 for eight Concerts, plus 10% war tax.

Subscription price for Boxes, \$150 for eight Concerts, plus 10% war tax.

Price per Seat per single Concert, \$3 plus 10% war tax.

Price per Box (6 seats) per single Concert, \$30 plus 10% war tax.

KNABE PIANO USED

The Actors' Strike—The Cause of the Chorus Girl

THE announcement that the musicians playing in a number of leading theaters in New York City had thrown in their lot with the striking actors and actresses brings the situation right within the sphere of interest of the musical world. This is naturally one of the results of the organization of the actors and actresses having affiliated itself with the American Federation of Labor, of which Samuel Gompers is the President and of which the musicians constitute an important element.

It seems that the crucial point of difference at the present time between the producing managers and the actors and actresses is the time-honored trouble between employer and employee, namely, "recognition of the union." The managers, after a number of theaters have closed down, state that they are willing to accede to nearly all the demands made by the professionals, but they most emphatically refuse to recognize their union or any organization with which they are affiliated. At the same time, the managers themselves have formed a union and assessed themselves sufficiently to create a large defense fund.

It seems strange to-day that the managers—business men of intelligence, most of whom have been successful—should at this late day not realize that the general standing of the profession with which they have to work is raised and strengthened through organization, for the same reason that the general standing of the managers themselves is favorably affected by their having an organization.

So intense is the feeling in the matter, with regard to the recognition of the actors' union, that what at first appeared to be the main point at issue, namely, the validity of the contracts which the actors and actresses had entered into with the various managers, has been relegated to the rear, except in so far that, based upon these contracts, certain legal proceedings have already been begun against the professionals by counsel representing the managers.

One particular feature which the situation has developed deserves serious attention. I refer to the fact that in formulating their demands for recognition of their newly formed union and far different from those now in existence and which the professionals claim are unjust and, indeed, unreasonable, they have departed from their own cause and their own interests to take up the cause of the chorus girls, a class of public servants—for that is what they are—which has long cried, and cried in vain, for justice. Treated almost as slaves by most of the managers, and as fair hunting ground for the jeunesse dorée, they have been exploited by the press as a fertile field for the low wit of those who always found something humorous in the life of the chorus girl, forgetting that that life often led to tragedy. In associating the chorus girls, therefore, with their own cause, the actors and actresses have done something which verges strongly on the heroic. To see old members of the profession, who had attained to prominence and some of them to competence, sacrifice themselves, their opportunities, their incomes, to secure decent treatment for the chorus girls, surely calls for nothing less than admiration. As one leading member of the union said: "We are determined to rescue these young women from 'the indignities' to which they have been subjected."

I will be the first to admit that there are managers, and have been managers, who have treated their chorus girls, as well as chorus men, with exemplary fairness, though these were always wretchedly paid, and consequently many of the women were often forced to submit to "the indignities" referred to by the union leader. It is perhaps on this very account that Marie Dressler, famed as a comedienne, was able to announce to a mass meeting of chorus girls the other day that she had secured the good will and financial support of no less a personage than Mrs. John D. Rockefeller, Jr.

In any consideration of the situation that has arisen, in order to be fair, we must remember that the members of the profession and the managers have all of them inherited conditions from the past, which they are now called upon to adjust as best they can, for the simple reason that the wage earners, be they actors or mechanics, partly through the increased cost of living, partly through the greater intelligence of the time, have found themselves no longer willing, indeed, no longer able, to work under the old conditions. Their revolt has naturally startled, as well as antagonized, the great body of managers, who had become so accustomed to the old methods of arbitrary rule, tempered here and there by individual cases of rectitude, that they had really lost sight of the fact that they were autocratic and sometimes lacked even feelings of humanity.

The solution of the situation will probably come when some, at least, of the more broad minded among the managers will realize that if there is a

union of actors and actresses, also of chorus girls and men, the result will be to make the profession more dignified, more stable, more trustworthy, more able to maintain itself in a decent way. This will naturally raise the standard of the individuals in these professions, increase their self-respect, and through the better conditions and greater permanence of occupation which they can thus secure, they will become more efficient, which, in turn, will lead to better results for the managers themselves.

No stable prosperity for the capital and brains which rule, whether in industry, in music, the drama, or in occupation, can be secured through the exploitation of the employed. It cannot be secured through their misery, through their being in a slave-like dependence. And certainly it cannot be secured permanently in these days of progress and light, through their degradation.

Not so many years ago the condition of the musicians, especially those who played in the orchestras of the theaters, the concert halls, in the opera, even, was abject, till they were organized. And from that time on not only has their condition been ameliorated, but they have been thereby enabled to render better service, from all of which, conductor as well as manager, have benefited, and incidentally the public has profited, too.

There is a phase of the situation to which I wish at this time briefly to refer, namely, that such matters, especially the private social life of chorus girls, is by many comfortable, good, indeed, religious people, regarded among the questions that should be "taboo," and that, after all, one is concerned in the public production of musical and dramatic events, and not interested or required to consider the condition or the private lives of the performers. Herein I will agree, if it be limited to the fact that we have no legitimate concern with the private life of anyone who is in the professional world, as long as they do their duty. But I wish to proclaim the fundamental right to raise my voice in protest against conditions which have forced upon many members of the dramatic, and indeed upon many members of the musical profession, a life which is abhorrent to them, but which they were compelled to endure because the wage of their work was not sufficient to maintain an ordinary existence. Even to-day the chorus girl is asked by some managers, who prate loudly in the press of their devotion to the drama and to the art—is forced, I say, to rehearse sometimes ten and twelve weeks without salary; is forced for a miserable wage of \$20, or \$25, or even \$30 a week, to buy stockings and slippers and other parts of her wardrobe, so that she had not enough left for food and lodging, and then there are the fines inflicted often for the most trivial causes. How, let me ask, is she to get food and lodging?

Incidentally let me give credit to the New York "American," which lately permitted one of its correspondents, Mildred Morris, to refer to the fact that there are managers who go so far as to expect their chorus girls to entertain their rich friends at "little affairs" after the show.

If the wolves prey on the lambs, it is partly because the lambs have not yet learned the power of organization as their one means of salvation, and also because a self-satisfied public said, with him of old, "Am I my brother's keeper?"

Presently the singers will learn to organize, as the actors and actresses are doing now. And when they do I trust they will have a kindly thought for the Musical Alliance, which I am endeavoring in my old age to uphold.

President, The Musical Alliance of the U. S.

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Enclosed please find my check for \$1 for membership in the Musical Alliance. With best wishes,

T. ARTHUR SMITH.
Washington, D. C., July 31, 1919.

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An Answer to Giovanni Almagia's "Rap" at French Opera

It seems to me that the article published in your paper by Giovanni Almagia needs an answer from someone who knows. To begin with, why "rap" French opera in order to bring Wagner back? They have nothing in common—what camouflage is this?

Wagner, once and for all, stands in all true artists' minds as unique, incomparable, different from all else. A genius unsurpassed in his line of work, as Beethoven or Shakespeare remain unsurpassed in theirs.

Whether he be Teutonic or Japanese is immaterial. A ban on his works would be too great a loss to humanity, and I doubt if there are people small-minded enough to go to such an extreme. His works should be taken up again as before the war. But why have and encourage a GERMAN light opera company, when never in the history of opera in this country has the like been done for French opera of any sort? There is such a thing as French opera beautiful, in spite of Mr. Almagia, and beautifully given, but the American public has yet to hear it.

Dear Oscar Hammerstein, of much lamented memory, gave us a glimpse of it when he brought over the unique Mary to sing "Pélleas et Mélisande," "Louise" and the "Jongleur de Notre Dame," together with the unsurpassed artists, Gilbert and Renaud. The houses were packed then. Since those days Mr. Gatti Casazza has endeavored to give French opera adequately at the Metropolitan, but it can't be done. It needs more intimate surroundings. Nothing but spectacular nonentities, with the exception of "Samson and Delilah" have been given—works in the family of "Germany," "Andrea Chenier," "Gioconda," etc. But works belonging to the family of the immortal Verdi have never been given in New York.

True, "Carmen" and "Manon" have been given, but they are much cut and distorted and lose their charm to the ears of a connoisseur. All light and characteristic touches are cut out, and the wit and humor omitted. And that ballet music of "L'Arlésienne" in "Carmen"! No, French opera cannot be given properly except in a smaller theater and with true artists who refine their work.

French voices, as a rule, do not appeal to the American public, but American voices trained to sing French opera would, more than the Italian. The Italian is not usually in sympathy with French opera and does not understand it. I, for one, do not like French opera sung by Italians any more than I like Italian opera sung by French.

Now we come to the difficulty of getting French singers to leave their beloved country. They do not emigrate easily. Why not give French opera with American singers, and in English, if giving them in French is not feasible? No one seems to have thought of such a thing. When I say French opera, I do not mean the kind we have been having the past two or three years. I mean, for the heavier works, such as "Le Roi d'Ys," Lalo; "Le Roi l'a dit," Chabrier; "Louise," "Pélleas et Mélisande," "Manon," "Carmen," "Mignon," "Herodiade," "Le Jongleur de Notre Dame," etc., and in a lighter vein such delicious things as "Les Noces de Jeanette," "Le Domino Noir," "Fra Diavolo," "Dame Blanche," "La Grande Duchesse," "Cloches de Corneville," etc.—Massé, Auber, Lecocq, Offenbach, etc., not speaking of the possibility of reviving the older and different gems of Grétry and Monsigny.

All such music is as yet a closed book in this country, and yet we want to educate and cultivate taste! Besides the immortal Verdi, there is little in the Italian school to compare with this répertoire. It has to be Puccini, *ad nau-seam*. I don't mean that insultingly, for there is much I admire and enjoy, but his sensuality and obviousness is throttling the finer Wolf-Ferraris and Zandonai of Italy. They are not encouraged as they should be. Besides, one can get too much of anything. The Donizettis and Bellinis are getting as tiresome as the Meyerbeers, and truly they have to be done by Galli-Curci and Carusos to draw a crowd!

I had often hoped that some public-spirited man would see the light and attempt French opera never attempted before in this way.

A man like Otto Kahn, who has done so much for music. Perhaps, if my dear friend Gilibert had lived, he might have persuaded someone. I feel that I am much inspired by his spirit in writing as I do to-day.

It is a problem nowadays to conciliate the commercialism of the age and true art, and only a Maecenas and an idealist can do so in this country successfully. However, I maintain that it can be done.

LILLIE SANDE COLLINS.
New York, Aug. 28, 1919.

Denies Charge that French Opera Is Dead in America

To the Editor of MUSICAL AMERICA:
I read the article by Giovanni Almagia in the Aug. 9 edition, and though Mr. Almagia may call me prejudicial, I must

say that he is slightly wrong in his statements as to the fact that French opera has failed in America.

Mr. Almagia states that the reason why French operas have been given is because the artists have been Farrar, Caruso, etc. To a certain extent this may be true, but is it not also true with the Italian Operas, such as the "Barber," "Lucia" and "Aida." Mr. Almagia also tells us that French singers do not appeal to the public.

Was it not Emma Calvé who set New York afire and made its people forget all about the golden-voiced Italians? Was it not Jean de Reszke who was the overlord of the Metropolitan in the yesterdays? Is not Geraldine Farrar the greatest diva now at the institution? Though she is an American, she is an exponent of the French school. And were not the people of San Francisco wild enough about Muratore to go 100,000 strong to hear him sing. And there are Mary Garden, Bressler Gianoli, Gerville-Réache, Renaud, Clement, Dalmore and O'Sullivan—and still Almagia says we care very little for French singers.

In regarding the Chicago Opera Association, Mr. Almagia's exact words are "crowded houses and money was obtained only with Italian operas and when the interpreters were Galli-Curci, Rosa Raisa, Stracciari and other Italian or American artists singing in Italian."

Mr. Almagia has gone his limit. What about Mary Garden and her performances? She is, not excepting Galli-Curci and Campanini, the biggest drawing card of opera. And just one more word, it is not only operas composed by French composers that are French operas, for there are many Italian and German operas that belong to the French school, the Opéra Comique style, "Mme. Butterfly," "Salomé," "Bohème," are some examples.

These operas demand of their interpreters the French ideas, and that is acting and singing equally balanced and not as the Italians think, which is voice, more voice, and then more voice.

CHARLES WIEDMAN.
Lincoln, Neb., Aug. 19, 1919.

Wants American Ideals

To the Editor of MUSICAL AMERICA:
In answer to the article by Julius Finn in MUSICAL AMERICA of Aug. 10, I would say: Mr. Finn read Grace W. Bell's article which appeared in MUSICAL AMERICA of July 26, with a decidedly personal attitude, a fact very much regretted and entirely away from the true meaning of the article.

Miss Bell's article was intended to bring out, though not in any personal way whatever, what true music is. The dictionary meaning of the word means "harmony." Harmony necessarily means perfection in its fullest sense.

Let American ideals be brought out through their ideas, as thought always will and always must be, in every manifestation, whether it is music or painting. It is the idea back of it all which is to be weighed and it is only in weighing it that we are able to learn whether its true value is found wanting.

All things are possible to those who love the good and who are willing to recognize the wonderful opportunity knocking at the door of our great America.

GRACE WINIFRED BELL.
Buffalo, N. Y., Aug. 26, 1919.

Jealous Baritone Casts Tenor to the Trombones During Performance

ROME, Aug. 30.—During a performance of "Traviata," given recently at the Serino, while singing a duet with the tenor, Giuseppe Murialti, baritone, suddenly sprang upon the tenor and hurled him across the footlights into the orchestra pit. The tenor fell into the midst of the trombones and utmost confusion ensued, a panic being only narrowly

averted among the spectators. At the police station, Murialti declared that during the singing of the duet he had recognized in the tenor the man who had supplanted him in the affections of a girl at Piacenza. He claimed that emotions resulting from the affair had caused him to lose his memory temporarily and that not until the duet was in progress did he recognize his rival.

Charles E. Burnham Accepts Post at Syracuse University

PRINCETON, N. J., Aug. 25.—Charles Egbert Burnham, baritone, who for seventeen years was director of the University Choir and Glee Club, and teacher of singing at Princeton University, has accepted the position of professor of vocal music in Syracuse University.

CEDAR RAPIDS, IOWA.—Marshall S. Bidwell, organist, has been added to the faculty of Coe College Conservatory and will also be organist at the First Presbyterian Church. Mr. Bidwell is a graduate of the New England Conservatory and was assistant to Wallace Goodrich in the organ department of that institution.

CHESTER, MASS.—At a musicale given at the Chester Center Church on the evening of Aug. 22, the soloists were Laura S. Jones, Mabel A. Turner, C. Evelyn King and Arthur H. Turner, baritone.

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ITHACA, N. Y., Aug. 25.—A group picture taken at Cornell University of the classes in the "Progressive Series," Aug. 10. Those included are the members who arranged a supper in honor of the instructor, Ernest Kroeger of St. Louis. Robert Braun, assistant instructor, sits next Mr. Kroeger on the right. The affair was in honor of Mr. Kroeger's birthday.

Hammerstein's Dream of Opera in France Discussed by Cincinnati Teacher

MINNIE TRACEY, the Cincinnati vocal teacher, describes her last meeting with Oscar Hammerstein, in a recent issue of the *Cincinnati Times-Star*, when, she said, Mr. Hammerstein told her of his plans to persist in exploiting French opera, now that he was no longer bound by contract to refrain from opera production.

"What a wonderful man he was!" exclaimed Miss Tracey. "When I saw him a little more than a month ago he was busy inventing things; I don't know what. They didn't interest him especially—except as a means to an end. His aim in life all along was opera of the finest type. He disliked the theaters that he built and managed so successfully. 'Just little money-making machines,' he used to tell me, 'to grind out the pennies for the work I truly love.' He disliked even to go inside of

the Victoria theater, although it brought him so much money. He suffered big losses from his opera ventures, on the other hand; but they were what he lived for."

Hammerstein always credited Miss Tracey, she says, with his conversion to French opera production. She was singing in Paris, which for many years was her home, when Oscar Hammerstein was brought to her one day with a plea that she interpret for him. He later mastered French—"for example," she says, "of the force and determination of the man. He had come to Paris to get new vaudeville acts," she said. "I urged him to present French opera. I told him there was much excellent material to be had. He was receptive to the idea, but begged that I show it to him, and I did. We visited the operas together and the important series resulted. After this, the French were wild over

Mr. Hammerstein. On succeeding visits to Paris they received him with great warmth. His striking appearance made them look upon him as a 'type.'

"It is more than a pity, a calamity, indeed, that Mr. Hammerstein failed to carry out a plan which I discussed with him in Paris," declared Miss Tracey. "It was after he had disposed of the Manhattan theater and certain contracts for \$1,600,000, with the proviso that he refrain from production of opera in America until April, 1920. I urged him to bring Russian opera to Paris, since he could not give opera at home. He took hold of the idea immediately. The great Parisian promoter and friend of music, M. Candon, agreed that the plan was tremendous and volunteered to furnish the land on which a building should be erected. The value of this property, now Edward VII square, a war hospital site, was more than a million dollars.

"But Mr. Hammerstein was ill advised. He went to England, instead of Paris, and his venture there proved a disastrous failure. He lost a great fortune in his efforts to produce opera at Hammersmith. It was not the logical place—he had not the sympathy of the people as he would have had in warm-hearted, grateful France. And the disappointment, I believe, hastened his death."

THREE ARTISTS DELIGHT PORTLAND (ME.) AUDIENCE

Wynne Pyle, Maria Condé and Van Vliet Give Charming Program at Church

PORTLAND, Me., Aug. 30, 1919.—On Thursday evening a concert was given under the auspices of the Second Parish Church by Cornelius Van Vliet, 'cellist; Maria Condé, soprano; and Wynne Pyle, pianist. A large audience assembled to enjoy the program, and all the artists were most enthusiastically applauded. Mr. Van Vliet opened with a Sonata by Valentini, given with such exquisite tone and style that a recall was demanded and a dainty "Old Dance" by Mozart played. Later in the program Mr. Van Vliet gave a group of pieces, "A Deserted Farm," MacDowell; Andante, Hollman; "Chanson Napolitaine," Casella; which made such tremendous appeal that the 'cellist

was obliged to give two extras, closing with Popper's "Tarantella."

Maria Condé first sang a recitative and Aria from "La Sonnambula," Bellini, and accompanied herself in a small song for an encore. She substituted "Charmant Oiseau" by David for her second number and finished the program with a group of songs in English: "A Lassie One Day," Monroe; "The Little Bells of Sevilla," Scott; "The Fairy Dairy Maids" (poem by Miss Condé), LaForge, and "Love Has Wings," Rogers. Several regretted that Miss Pyle did not play the "Keltic Sonata" of MacDowell as was advertised, but substituted three small pieces of Chopin, Mazurka No. 15; Etude in F, and Mazurka No. 23. She also changed her second group, playing an Etude by Poldini; and Rhapsody No. 8, Liszt. Her playing was much appreciated. She was recalled after each group.

A special word of praise must be said for Edna Stoessel, who played an excellent accompaniment for Mr. Van Vliet and Miss Condé.

A. B.

Eleanor Spencer Scores in Holland

A cable dispatch reports the brilliant success last week of Eleanor Spencer, the pianist, at her appearance as soloist with the Symphony Orchestra at The Hague, Scheveningen, the famous resort adjoining The Hague, Holland, under George Schneevoigt, the new European conductor, who is considered one of the great lights among the younger school of conductors.

Miss Spencer went to Holland by special invitation to play at this and other concerts. The cable also reports that she was greeted by a capacity audience.

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New York, September 6, 1919

A PROPHET HONORED

In awarding to Ernest Bloch the Coolidge prize the judges in the thousand dollar competition merely emphasize afresh the magnitude of the creative talent acquired by this country when the Swiss musician sundered the ties that bound him to Europe. In the sense of spectacular achievement a sonata for viola and piano may not bulk large, much as it ought to titillate the interest of the inner brotherhood of serious musicians. But in the comparative modesty of its condition it can be taken as typifying the humility and irrefragable idealism of its composer. By virtue of much else than the successful sonata—we know nothing yet of its qualities—Mr. Bloch deserves this fresh recognition which has befallen him.

Ernest Bloch is one of the foremost living composers, one of the two or three (at the outside) incontrovertibly great. Disdaining the artifices and superficialities which point the way to specious triumph in this hectic age, he has addressed himself to mankind out of the fulness of a spiritualized nature, with all the consuming passion and transcendent ideality of the Hebrew prophets. His work, like Beethoven's Mass, proceeds from the heart and the heart is its goal. It is often the expression of a spirit lacerated and racked, but indomitable in its combativeness. It is not ungoverned hysteria, but passion dominated by magnificence of intellect and irreproachability of taste. It is elemental genius, volcanically turbulent, but a thing of law and order. It does not woo and charm by sensuous or pretty conceit. Its grandeur is that of the most rugged Alpine landscape.

We Americans may pride ourselves upon having proclaimed to the world the true Ernest Bloch. In our midst he found a hearing and a hospitality denied him abroad. If a great and clairvoyant soul like Romain Rolland spoke boldly in his behalf, his zeal was offset

by the malignant, cynical indifference displayed by musicians in France and elsewhere. Bloch fell a victim to the miserable cabals and intrigues that make a scandal of European musical life. The wretched Parisian cliques that pass the candy stick of mutual adulation from mouth to mouth quickly terminated the career of his somber music-drama "Macbeth." His orchestral works—surpassing in splendor of inspiration, sincerity and depth the output of all the Ravelles, Schmitts, Ropartzs and Roussels combined—were despised and rejected by conductors, or, if casually performed, flayed by visionless critics. Poor and disregarded Bloch came to America to conduct a small orchestra for an interpretative dancer. The enterprise failed and Bloch was stranded. A kindlier fate found him influential protectors and friends in New York. His best works were presented under more or less spectacular circumstances. Bloch was not the man to bask complaisantly in theatric limelight. Since that time he has taught and composed in quiet, but happily remained with us.

What his prize composition is we shall learn in proper season. That the distinction of victory could not have fallen upon worthier shoulders is certain. In rightly gauging the enormous gifts of the man the eminent musicians composing the jury have distinguished themselves no less than him. And our congratulations go out to both. In his own country—for Bloch is presently to become an American—a prophet is recognized and honored.

AN ORCHESTRAL MUSICIAN SPEAKS HIS MIND

An orchestral musician, signing himself B. B. E., last week contributed a letter to the *New York Sun* which, we believe, throws light on a phase of the prevailing actors' strike which has not as yet been exposed for public consideration. Moreover, it emphasizes, almost tragically, a social and professional inequality which deserves more than a passing thought. The letter speaks eloquently for itself:

"So we musicians are helping the actors and actresses—we men of the pit whose heads they look over no less when they are off stage than when they are on, except sometimes when they make a mistake. Then they glare down at our leader so the audience will think it was our fault. Or sometimes after an act they notice us enough to curse us through our leader for some blunder of their own."

"A musician works many years to master his instrument. If he can average \$35 a week he is fortunate. He furnishes the music for men and women who get hundreds a week, or for a group of girls who last year were at school perhaps and this year are being paid more than a musician who has years of experience. And all of them must have lights, scenery, costumes, training and teaching. And now they call on us to help them and we must stop work."

"Last year my wife died. The manager I work for paid for the doctor and for the funeral. He wouldn't even let me thank him. But now I am ordered to leave him in the lurch because actors and actresses need us to help them win. They gush over us now. We're 'old tops' and 'dears.' I wonder what they'd have called us if we'd asked them to stop work to help us."

"New York, Aug. 27. B. B. E."

COMMUNICATING OUR "MUSICAL THOUGHT ELEMENTS"

From an American musician in Paris, whose identity is not germane to the issue, comes the following significant paragraph in a letter to a New York friend; "The type of musical thought spread broadcast by the A. E. F. (notwithstanding contrary reports) is not flattering for the American composer. Isolated efforts here and there have not had the proper effect because of the fact that such efforts were not made under auspices that would tend toward bringing the *musical thought elements* of the two countries together. As a result ragtime, jazz and American musical thought are, in the minds of the better element, synonymous."

Of course, a gigantic army under war conditions—and unprecedented ones, at that—is hardly the place to seek contact with the best "musical thought elements" of a nation. Nevertheless the statement should give pause to those who have yielded to an easy faith in the efficacy of the American musical propaganda our warriors were conceived as doing abroad. The amount of publicity accorded their feats of singing, to their peculiar song literature and assorted proclivities in the line of exhilarating noise-making, has misled countless persons into a belief that the army's musical doings have been a manner of artistic expression. Thus our "singing army" has seemed to signify a "musical army." The truth is that music, as it embodies the finer and subtler impulses of emotion and intellect, had nothing to do with the case.

The emotions liberated by the fierce stress of war are not—save in men of finest sensibilities—the sort to be

expressed in or placated by the sort of music that we recognize as an art product. They find their satisfaction in the crass, the vulgar or the slushily sentimental. Army music is as often as otherwise a physical reaction. Rhythm in its crudest, most elemental aspects stimulates the nervous system. It is that phase of the matter, not the subtle refinement or spiritual uplift of art, that gives marching songs their main value. The creation and enjoyment of a musical masterpiece presupposes certain conditions of mind and feeling and the exercise of evaluative and reactive capacities that are necessarily dormant under the circumstances in which the average soldier seeks and enjoys his music. But to confuse such music with music in the high or representative sense is merely to darken counsel. They are grievously to blame who ever intimated that by giving ear to our doughty crusaders the people of Europe could be brought into contact with the best "musical thought elements" of America.

PERSONALITIES



Frederick Gunster Turns Flyer

The tenor, Frederick Gunster, is here shown, not in the act of purchasing a flying steed, but considering commuting between Long Island and New York, since the electric rail route furnished too few thrills. The singer is a frequent visitor at the famous aviation field.

Hinton—Three orchestral scenes from "Endymion," by Arthur Hinton, were given at the London Promenade Concerts Aug. 21 under the direction of the composer, and were received with enthusiastic applause by a large audience.

Warfel—Mary Warfel, the prominent harpist, announces her return to the professional field after a year's retirement due to ill health. She reports now that she is in splendid health and is looking forward to a very interesting and busy season.

Seidel—The violinist will play the Mendelssohn E minor Concerto at the Portland and Bangor festivals early in October, under the direction of William Rogers Chapman. The orchestra will be composed of players from the Boston Symphony Orchestra.

Peterson—So great and so many were the demands for May Peterson's services in concert this spring and summer that it was not until the middle of August that the popular soprano was able to leave New York for her summer's holiday. Miss Peterson is now taking a well-deserved rest in Maine.

Gall—Yvonne Gall, French soprano of the Chicago Opera Association, who is nearly as widely known in France as a feminist as she is as singer, recently startled her friends by announcing that, should the French Parliament grant to women the right to vote, she would become a candidate for the office of municipal counselor in Paris.

Carpenter—Arrangements have been completed, according to announcement by the Chicago Opera Association, for the production of John Alden Carpenter's ballet, "The Birthday of the Infanta." Robert Edmond Jones will be responsible for the scenery and costumes, and Adolf Bolm will stage the ballet, probably appearing in it personally.

Yamada—For the past several days Kosak Yamada has been a guest of the Miki Music House at Osaka, which house is the publisher of many of Yamada's musical works. On Aug. 3 Yamada invited a number of music-lovers of the city to entertain them with recitals of his own vocal compositions. He also introduced several numbers from popular European music.

Gardner—Samuel Gardner's symphonic poem, "New Russia," which was given recently at one of the Stadium concerts under the conductorship of the composer, met with such an excellent reception that it was repeated soon after at the same concert and will shortly be heard in Portland, Ore. The work was composed in 1917 during the first terrible days of the downfall of Russia.



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

Prophylactic Peri Pleascs Puritan People

[By J. A. H., Headline and All]

Extract from a New England Newspaper Notice: *Mrs. Blank is a pure soprano. . . . This, combined with a most attractive personality, gives one real pleasure in listening to her finished performances.*

At least summer music was a Godsend to the Clackers.

THE Stadium season is over but the nitric acid flavor of the Stadium "lemonade" still stays with us.

Which?

A MUSICAL paper refers to a singer's voice as being "birdlike." *Squak-squak!! Caw-caw!! Cluck-cluck!!*

Item from correspondent: "Her arms played a large part in her touch."

ment from J. A. H.: This is not the first time that arms, human or fire, have played a large part in a "touch!"

* * *

Boy, Page Our Own Sprouting Ballad Manufacturers

In the England of to-day dukes and dishwashers may rub elbows. But even under such deplorable social laxity the British musician remains true to his class. He refuses to admit the ballad-maker as an equal.

* * *

Modesty

A YOUNG California composer sends our news department a story of one of his works with the following comment:

"The composition, as a whole, reflects the genius of its composer and bespeaks for that talented young man a brilliant musical future."

Clark Balks at Idea of One Large Los Angeles Symphony

Financier of New Orchestra Refuses Appeal of Citizens' Committee for Consolidation of Rival Bodies—Asserts He Must Retain Control—Rothwell Engages Principals in East

LOS ANGELES, CAL., Aug. 23.—What seems to be the final attempt to get together the managements of the two orchestras was made this week by the Citizens' Entertainment Committee, in which every newspaper of the city has membership, with other leading financial interests.

At the committee's behest and in its desire to present to the city and country one large and strongly-endowed orchestra, instead of two with partial endowment, the management of the Los Angeles Symphony proposed to W. A. Clark, who is founding the new orchestra, that he give \$100,000 for the year and nominate four members of a board of directors, with himself as president; the Los Angeles Symphony to give \$75,000 and to nominate three and the Citizens' Committee to nominate one, the latter to be acceptable to both orchestras' managements.

Mr. Clark refused this offer of amalgamation as he did the former one, saying he must have a majority in the board and control its actions, financially and otherwise. Moreover, he wanted the Los Angeles Symphony money paid in by Sept. 1.

Consequently, the dove of peace has gone back to the trenches in Europe and the boom of rival tympani soon will be-

gin in Los Angeles. At this writing conductors, Adolf Tandler, of the Symphony, and Walter Rothwell, of the Clark orchestra, are in New York to secure needed principals in the different sections of their organizations.

Mr. Rothwell wires that he has secured Ilya Bronson, formerly with Damrosch, as first cellist, and Alfred Kastner as first harpist. Also that he has purchased a number of works from the Stokowski library.

Mr. Tandler has a large and valuable library at his command, built up during the twenty-two years of the Los Angeles Symphony orchestra's history, but he will purchase a number of new works and will give especial prominence to American works, it is stated by Manager Berry, of the Los Angeles Symphony.

It is expected that both orchestras will be in rehearsal the latter part of September. Concerts are announced for the middle of the following month.

Meanwhile, it is a good thing that the musical season has not yet begun, for Los Angeles is going with a partial street car service by day and none at all by night, owing to a strike of street car men. Worse than that, the steam roads are tied up and only a few mail and passenger trains are allowed to run by the masters of the situation. W. F. G.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 82
FRANCIS
MACMILLEN

FRANCIS MACMILLEN, violinist and composer, was born in Marietta, Ohio, Oct. 14, 1885. He received his education from private teachers, includ-

ing Arthur Tidman, Oxford University. Entered the Chicago College of Music at the age of seven, while there studying violin and piano under such men as Robert Brain and Bernhard Listemann; then went to Berlin, 1895, studying for four years under Markees, Halir and Joachim. Following this he went to the Brussels Conservatory and as a pupil of César

Thomson won the first prize and the van Hal cash prize in 1901. Further pursued his work under Carl Flesch and Leopold Auer. His début in Brussels, March 30, 1903, and in November of same year played with the Queen's Hall Orchestra, London, under Sir Henry Wood; toured through England, France, Germany and Austria. Made his American début, Dec. 7, 1906, with the New York Symphony Orchestra under Damrosch, in Carnegie Hall, when he played Sinding's Concerto in A and Paganini's Concerto in D. This was followed by extended tours of the United States, except from 1911 to 1914, when he toured through the principal cities of Europe, and appeared with such conductors as Steinbach, Ysaye and many others. His compositions include "Barcarolle," "Serenade Nègre," "Causerie," "Liebeslied," "Nijinsky," for violin; a setting of Browning's "Spring Song" for David Bispham, and many others, as well as violin arrangements of Chopin and Mendelssohn works.



Francis MacMillen

Garrison and Werrenrath Will Give Joint Recitals in Six Cities

Reinald Werrenrath has added many more important engagements to his long list of orchestral appearances already announced for the coming season. Beginning with the coming Worcester (Mass.) Festival, which marks his sixth appearance at the famous fall festival, he will not only be heard four times with the New York Symphony and twice with the Philadelphia Orchestra, but also one or more times with the Boston, Detroit, Chicago and St. Louis symphonies. He will make his seventh concert appearance in Milwaukee within four seasons, an unprecedented amount of re-engagements, and his managers, the Wolfsohn Bureau, have announced that a special tour of joint recitals has been booked for him when he will appear with the soprano, Mabel Garrison, also of the Metropolitan Opera Company. Although other cities are to be added to the list, contracts have been signed for six joint Garrison-Werrenrath appearances in Dayton, and Toledo, Ohio; Buffalo, N. Y.; East Orange, N. J.; Detroit, Mich., and Clarksburg, Va.

Claude Gotthelf Engaged as Pianist for Farrar's Tour

Claude Gotthelf, the gifted young American pianist, has been engaged as accompanist for Geraldine Farrar's transcontinental tour, which begins on the Pacific Coast, Oct. 2. The tour will consist of twenty concerts. Mr. Gotthelf is widely known through his association with Havrah Hubbard in "operalogues." During the war he was in the band of the Marine Corps at Quantico, Va., and since his mustering out has been in Los Angeles, preparing his répertoire for the coming season.

Marion Vecki to Tour Under Management of Jules Daiber

Marion Vecki, baritone, considered one of the most popular soloists on the Pacific Coast, since his return to San Francisco for the summer, has been widely heard in concerts and operatic performances. Mr. Vecki will tour this winter under the management of Jules Daiber. He has sung a number of Vanderpool songs on his programs this summer with conspicuous success.

Outdoor Appearances for Marie Rappold

Marie Rappold's appearance at the Lewisohn Stadium, New York, on Sunday night, Aug. 31, marked her third outdoor appearance for the summer. On July 5 she was the guest star at the Tacoma, Wash., Stadium. Last week she sang "Aïda" at Speedway Park. She also appeared on Aug. 28 at Asbury Park with the Metropolitan Opera House chorus, and earlier in the season at Ocean Grove.

NOTED ARTISTS STIR OCEAN GROVE

May Peterson, Werrenrath and Other Soloists Score in Concert

OCEAN GROVE, N. J., Aug. 27.—One of the best concerts given here this summer was that in which May Peterson and Reinald Werrenrath, both of the Metropolitan Opera, joined forces with Giacomo Quintano, Italian violinist, and Zhey Clark, harpist in the Auditorium two weeks ago.

Miss Peterson aroused great enthusiasm with her artistic presentation of the Mozart "Alleluia," old Swedish and Scotch pieces and American songs by Spross, Guion, Branscombe, Macfadyn and others. She was obliged to add a number of encores after each group. Among these were Bland's "Carry Me Back to Ole Virginny," in which she won a triumph through her appealing interpretation. After the concert hundreds gathered outside the Auditorium and gave Miss Peterson an ovation when she appeared.

Mr. Werrenrath proved himself a finer singer than ever in *Valentine's* familiar air from "Faust," a group of "old-time concert favorites," by Clay, Molloy and Sullivan, and modern songs and ballads by Forsyth, German, Penn, Manney and Aylward. There was much applause, too, for Mr. Quintano in the Vitali Chaconne and pieces by Sivori, Cui and Wieniawski and for Miss Clark in works by Saint-Saëns and Debussy. Miss Peterson, Miss Clark and Mr. Quintano joined in a performance of Gounod's "Ave Maria."

The accompanists of the evening were Stuart Ross, Harry Spier and Harold Fix.

Free Normal Course Attended by 75 Teachers at Albany, N. Y.

ALBANY, N. Y., Sept. 1.—The free normal course for music teachers conducted by Alexander Henneman, of St. Louis, at the Academy of Holy Names, opened Aug. 25 with an attendance of seventy-five teachers. Lectures are given twice daily on "Progressive Theory" and Thursday evening a public lecture was given on "Music and Its Place in Education." The course is part of a national movement in musical education for the standardization of music teaching and the question of school credits for music study is specially emphasized. H.

Thelma Given, violinist, who is spending the summer at Saranac Lake, gave a benefit recital for the Society for the Prevention of Tuberculosis at the Pontiac Theater, Saranac Lake, on Aug. 24.

Prominent Musical Visitors at Jackson, N.H.



SOME PROMINENT MUSICAL VISITORS RECENTLY AT JACKSON, N. H.

From Left to Right: William Thorner, New York Vocal Teacher; Alexander Lambert, Pianist; E. J. Dreyfus of Boston; Artur Bodansky, Conductor of the New Symphony; Mr. Mackenzie, Pupil of Mr. Thorner; Mrs. Dreyfus

Stadium Summer Season Ends with Brilliant Array of Artists

Distinguished Soloists Include Harold Bauer, Rosa Ponselle, Rappold and Many Others

THE extra or "all-star" week of Stadium concerts began on Monday evening, Aug. 25, with a considerable garniture of fuss and feathers. The prices were raised, the orchestra cut down, the tables on the field hedged in with growing bushes, the validity of erstwhile press tickets declared revoked, and the habitually scant courtesy of attendants and officials still further diminished. There could thus be no question of the festal nature of the new series and the great size of the gathering gave ocular proof that extraordinary doings were afoot. Mme. Matzenauer was the soloist, which probably had more to do with the attendance than the higher scale of prices with its implied promise.

The contralto sang Bemberg's "Jeanne d'Arc" and one of the semipertinal airs from "Samson and Delilah." The "Love death" of *Isolde*, in English, had been scheduled for her on the original programs of the week. Its elimination is said to have been a matter of cold feet. Just how much longer is this manner of nonsense to continue? But Mme. Matzenauer was, in the main, in splendid voice and sang with breadth and fervor. The audience rose to her and she placated its torrential applause with four encores, musically one worse than the other.

Mr. Volpe opened the concert with an altogether admirable presentation of the Seventh Symphony. Pulsing with elemental rhythmic life, this is perhaps the best of Beethoven's symphonies for open air purposes. Later came Charpentier's spectacular but tiresome "Impressions d'Italie," the last movement of which afforded the crowd unusual pleasure, and Enesco's ever-delightful "Rumanian Rhapsody."

H. F. P.

Henry Hadley "guested" with the baton on Tuesday evening and Harold Bauer was the soloist. The concert was one of the banner events of the whole Stadium season, not so much because of the good program and the fact that Mr. Hadley conducted well on the whole, but principally by reason of the overwhelmingly fine performance of Saint-Saëns's G Minor Concerto by the pianist. Five minutes of this gorgeous, massive, sweepingly noble pianism effaced the thoughts of all the ambitious but petty tinklings distributed upon the night air since the concerts began last June. The various concertos of Saint-Saëns have always been peculiarly sympathetic to Mr. Bauer and his summer's vacation seemed last week to have made him doubly responsive and enthusiastic. At all events he has never excelled this presentation in breadth of style and outstanding brilliancy of execution, while the sensitive and varied nuances and tonal enchantments glowed like rainbow tints. He played two encores—a Liszt study and a Scarlatti sonata—no less thrillingly. The evening whetted the appetite for Mr. Bauer's art during the coming season.

Mr. Hadley accompanied him well and gave an effective reading, moreover, of the "Unfinished" Symphony and less satisfying ones of the "Tristan" prelude and "Love Death" and the fire music from "Walküre." Other numbers on the program were the conductor's own tone poem "Herod" and a cumbersome orchestral version of the "Liebestraum" of Liszt.

H. F. P.

Ponselle Scores on Thursday

Perhaps the largest audience of the summer was that which heard the concert on Thursday night of last week, Rosa Ponselle being the stellar feature. The throng ecstaticized over her and had to be placated by three or four numbers more than the printed program allotted. Her most important offering was "Ocean, Thou Mighty Monster." At the Metropolitan this portentous number has always proved something of an obstacle to Miss Ponselle, for all the passionate protests that she is a dramatic soprano. She delivered it last week with great assurance and also with breadth. But it never has, and it did not this time, emphasize the most characteristic beauties of her voice. If the high C in the coda of the air was purer and more vibrant than in the "Oberon" performances it must be remembered that the strain of half an opera did not lie behind her. Her later and less laborious task was the bolero, "Merce, dilette amiche," from "Sicilian Vespers." Here Miss Ponselle was ravishing, even as she was in her encores, Tosti's "Good-bye" and an air from "La Wally." As usual, her lower and medium ranges excited the most particular raptures. Irrespective of considerations of range, some of us will continue to look upon Miss Ponselle as a mezzo, whatever the official claims of her soprano-hood.

To her own accompaniment the singer gave "Coming Through the Rye" and a curious combination of "Old Folks at Home" and "Home, Sweet Home." Her enunciation could hardly be bettered for clarity. But its distinctness accentuates the need she has of refining her pronunciation of certain simple English words.

Henry Hadley again conducted and gave with considerable spirit the "Sakuntala" Overture, the "Arlésienne" Suite, Liszt's "Préludes," a pair of commonplace sketches in a denatured Victor Herbert vein called "Pierrot" and "Pierrette" and the "Flying Dutchman" Overture.

H. F. P.

Two Guest Conductors on Friday Evening's Program

An audience of gratifyingly large proportions welcomed the presentation of a

French program and "Pagliacci" in concert form at the Stadium on Friday evening, Aug. 22. Two guest conductors appeared, René Pollain leading the French group with which the concert opened, while Willy Tyroler conducted an excellent presentation of the concertized "Pagliacci." M. Pollain selected the Lalo Overture, "Le Roi d'Ys," the César Franck Symphony in D Minor and the Berlioz "Damnation of Faust" as the offerings from the French school, proving himself a leader of dignity and restraint. His reading of the César Franck Symphony, especially the first movement, was particularly admirable. With Idelle Patterson as Nedda, Zanco de Primo as Canio, Philip Benyan and Earle Tucker man in the rôles of Tonio and Silvio, and a chorus from the Metropolitan Opera Company, Mr. Tyroler gave a spirited performance of "Pagliacci" that elicited sincere evidences of admiration.

M. S.

The concert on the evening of Aug. 31 was devoted to Tchaikovsky and Wagner, with two Gounod numbers thrown in for good measure. Marie Rappold, soprano of the Metropolitan, was soloist.

With regard to the Tchaikovsky numbers, it seems as though a better choice might have been made. The "Romeo and Juliet" overture, which opened the program, is not the most interesting of the composer's works, and the "Francesca da Rimini" symphonic poem is too long for an already lengthy program. Both, however, were excellently played and the second earned an encore, for which Mr. Volpe gave a rollicking march, the audience evidencing its enjoyment by applause which indicated that it was not averse from light music. The other Tchaikovsky number, the Andante Cantabile from one of the string quartets, has been heard so frequently at these concerts as to make comment unnecessary.

The Wagner numbers were the "Tannhäuser" overture and "The Ride of the Valkyries." Neither was particularly effective. As has been said before, works in which figuration by the strings plays an important part lose by being given in the open air.

Mme. Rappold sang delightfully. Her first number, the Bach-Gounod "Ave Maria," was a fine piece of legato and showed off her beautiful voice to advan-

tage. She was compelled to give two encores after this. In the second half of the program she sang the "Jewel Song" from "Faust" and again did fine work, and had to give two more encores. Mme. Rappold is one of the most satisfactory singers heard at these concerts.

J. A. H.

At the afternoon concert on Labor Day the soloists were Idelle Patterson, soprano; Lilian Eubank, mezzo-soprano, and Henry Hadley as guest conductor.

The program opened with the "Oberon" overture of Weber, which was followed by a group of short pieces by Mendelssohn, Tchaikovsky and Chopin. Miss Eubank then sang an aria from Gounod's "La Reine de Saba," and the first half of the program concluded with two numbers from Delibes's "Coppelia."

The second half began with a suite by Mr. Hadley, "Ballet of the Flowers," which had its first performance. Miss Patterson then sang the aria of the "Queen of the Night" from "The Magic Flute," following which the orchestra gave a "Rhapsodie Javanaise," by Dirk Schafer, and the concert ended with the "Meistersinger" overture.

At the final concert on the evening of Labor Day the soloists were Olga Carrara, soprano, and Edward D. Northrup, baritone. The orchestra offered the "Poet and Peasant" overture of Suppe, a fantasy on "Cavalleria Rusticana," Moussorgsky's symphonic poem, "A Night on Bald Mountain," Tchaikovsky's "Marche Slav," a fantasy on "Faust," and "The Entrance of the Sirdar," by Ippolitov-Ivanov.

Gustave L. Becker to Resume Teaching on Sept. 16

Gustave L. Becker, who has been spending the summer in the Catskills, near Mt. Pleasant, Ulster County, N. Y., will resume his classes in his studio at Steinway Hall on Sept. 16.

At the Rialto Theater, New York last week, James Harrod, the young American tenor, scored in Bryceson Treherne's song, "Mother, My Dear," singing it with success at several performances each day, with orchestra accompaniment. The song was introduced by the late Evan Williams, shortly before his untimely death.

Phenomenal Success of W. F. LEMAN and his Symphony Orchestra Steel Pier Season 1919: February to October What the critics say:

The immense Music Hall on the Steel Pier was crowded to overflowing—hundreds being turned away. The entire program aroused the audience to frenzied applause, reaching its climax in the poetical interpretation of Dvorak's masterpiece, the Fourth Symphony. Wagner's mystical and legendary overture to the Flying Dutchman placed at the opening of the program, thrilled the hearers to the keenest appreciation. Seldom is this number rendered with equal skill and masterly interpretation. In his accompanying of the soloists Mr. Leman evinced an unusual appreciation of the vocal scores.—*The Press (Atlantic City)*.

A permanent orchestra under the most capable leadership of Mr. Leman would prove a valuable adjunct to Atlantic City's moral and intellectual life.

Harry Bacharach, Mayor of Atlantic City.



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PERCY HEMUS SCORES ARTISTS WHO SLIGHT AMERICAN SONG LITERATURE

They Think "Anything Will Do When I Sing in English," He Says

THE concert stage is regaining this year one of its most popular figures in Percy Hemus, the gifted American baritone, who early in the summer completed his war work as song instructor for the navy at Pelham Bay Training Station.

Before the war Mr. Hemus was one of the most ardent advocates of "programs in English," and the conversation naturally turned to this topic after he had been asked the time-honored question put to all service men—"What are you going to do now?"

"I shall certainly continue to advocate programs in English," Mr. Hemus said. "The more so since I have observed recently the great need there is for education along this line—and by education I am not referring to audiences but to the artists themselves."

"Have you noticed the type of song that the greater number of our recitalists are putting on their programs? Look at this," and the speaker picked up the program of a recent recital. "It seems to be the prevailing habit of some of our finest American artists to consider that they 'have done their duty' by the American composer when they have picked out three or four of the cheap, 'popular' successes of the day and placed them on the program as the representative 'American' part of their offering. I have no quarrel with the artist who gives one or two such numbers as encores, but why will they program this stuff?

Line of Least Resistance

"Of course," Mr. Hemus continued, "one answer may be found in the fact that it is much easier to sing a recital program in the foreign languages than in English. The singer who puts on a program in English gives the highest test of his or her imagination and ability to interpret. The greater number of recitalists sing what they have been taught; when they are preparing a program they coach their French songs with a French master, the Italian with an Italian authority, but when it comes to songs in their native tongue—modern songs where there is no precedent to guide one—then the greater number of singers, I am sorry to say, follow the line of least resist-



Percy Hemus, Gifted Baritone Who Is Working for "Programs in English"

ance. They choose a few of the light, sentimental songs of the day, and do a group of them. When I see some of these programs I am ashamed of the men and women who do their audiences and the American composer such an injustice.

"I say today, as I have been saying for many years, that the greatest test of an artist is the capacity to interpret the message of a song. If a singer does not have this ability it were better to sing the conventional program learned from the teachers—such a one should sing the things he or she has been taught, and admit the inability to create.

"The song literature of this country contains a wealth of program material. I have given Watts' 'In the Woods' innumerable times—a rare little gem it is, too, yet I have not heard of its being programmed by any one else. Take Clayton Johns' 'The Belated Violet' as another example, or that heroic bit 'The Challenge' from Carl Busch's 'King Olaf,' to mention only two from a store of similar riches. There are scores of

such songs, yet recitalist after recitalist continues to program stuff which shows plainly that they think 'anything will do when I sing in English.'

"Some singers may protest that many of the cheap, popular songs have been sung by John McCormack. But I would further point out the fact that Mr. McCormack does not cheapen his art by programming this material. He sings a few of these popular things for extra numbers, as several other conscientious artists do.

"The number of people who understand the French, Italian and Russian numbers on a program is comparatively few. The artist can, therefore, 'get away' with these things by singing them as he has been taught. But when we sing in our native tongue the message of the song must be interpreted.

Manager's Side of the Question

"The people who are arranging to present concert programs in their cities might advantageously give this subject some thought. Obviously, we do not help the American writer of songs when we interpret him badly or when we ignore him to sing the 'cheap and easy stuff of the day.'

"If the men and women who are engaging artists will consider this angle of the question and insist on securing artists who can and will give them representative American compositions, adequately sung, they will confer a boon on their audiences and at the same time will have set a worthy standard for the artist to attain.

"Personally, I give songs in French or Italian if these are desired, but I believe that the greater number of men and women in a concert audience prefer songs in their own tongue, if the same artistic standard is maintained that has been demanded for those presented in foreign languages."

A large number of audiences this winter will have the opportunity of hearing the better class of songs which Mr. Hemus so vigorously champions as his concert engagements will take him over a wide field during the coming season. He is also engaged in making records for Pathé, so that audiences who will not have the privilege of hearing their favorite baritone on the concert stage may enjoy his songs in "record" form.

MAY STANLEY.

Warren Gehrken has been appointed organist and choir director of St. Luke's Church, Brooklyn, N. Y., succeeding Richard Keys Beggs. He will give organ recitals monthly.

FERNANDO CARPI WILL RETURN TO AMERICA IN FALL



Fernando Carpi, at His Home at Salsomaggiore

Fernando Carpi, the Italian tenor, who was active last season as a member of both the Metropolitan and Chicago Opera companies, is now in Italy, where he is shown in the above picture at the entrance of his villa at Salsomaggiore. Mr. Carpi will return to America this autumn and will be heard in concert, as well as in opera, under the direction of Jules Daiber. Mr. Carpi will be remembered for his notable New York song recital at Aeolian Hall last season, in which he proved himself one of the ablest recital singers his country has produced in recent years.

Quintet and Three New Songs Written by Florence Parr Gere

Florence Parr Gere, the New York composer, whose songs have been widely sung during the last five seasons, has returned to New York, after spending the month of July at Squirrel Island, Me. While there Mrs. Gere completed three new songs and a quintet in three movements for piano and strings. The latter work will have its first performance during the coming winter, when Mrs. Gere gives it at a musical at her home. Two of her songs are now being published by the house of Schirmer, "I Dreamed a Dream," which will be sung by Craig Campbell, and "I Walked with Anguish in My Heart," which was introduced last winter by Julia Heinrich. Mrs. Gere is now writing a new song for Meta Schumann, entitled "Harlequin."

Mme. Galli-Curci Files New Charges in Her Divorce Bill

CHICAGO, Sept. 1.—In an amendment filed to her divorce bill by Mme. Amelita Galli-Curci against Luigi Curci, the prima donna sets forth that she has obtained additional information in support of the charges made in her previous bill. The hearing in the divorce case will come on in Chicago shortly and testimony in the case will be given by Cleofonte Campanini and many of the opera stars, friends of Mme. Galli-Curci.

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GUILMANT SCHOOL OFFERS UNIQUE OPPORTUNITIES TO YOUNG ORGANISTS

Scholarship Examinations to Be Held October 3—School Opens October 7

IN the downtown residential section of New York City, known as Greenwich Village, not far from the Washington Arch, the Guilmand Organ School was founded twenty years ago by William C. Carl, under the presidency of the late Alexandre Guilmand. It is in this part of the city, frequently referred to as the "quartier Latin" that many an artist has located, and where a large number still reside or retain their studios.

Premier Clémenceau, Mark Twain, Alexandre Guilmand, Joseph Bonnet, Lillian Nordica, Annie Louise Cary, Thurlow Web and General Woodford are but a few of the noted personages who have chosen this corner of old New York as their abode. Numberless artists' studios are still found in Macdougal Alley and other quaint streets. Stately churches, such as Grace Episcopal, the Old First Presbyterian, St. Francis Xavier, and The Ascension, surrounded by the homes of many who have helped to make New York famous, are all near. In this environment and atmosphere organ students have found an ideal place for study and serious work and still be within easy access of all that moves in the great city.

For its twenty-first year beginning Oct. 7 the Guilmand Organ School has prepared a plan of work, outlined in the new catalog, intended to cover every requisite for an organist's complete education.

This well known and successful institution specializes in the organ. Not only do students receive a thorough and systematic course in organ-playing, but



Dr. William C. Carl, Head of Guilmand Organ School

the theoretical branches are given the same minute attention. During the coming season particular stress will be laid on two special subjects—Improvisation and the Accompaniment of the Gregorian Chant, both of paramount importance to men on the organ bench. At the students' recitals, a special line of work has been outlined which will give an insight not only into the works of the classic period and the modern school, but as well, the development of organ music from the early centuries up to and including works of the present day.

William C. Carl, the director, will have full charge of the organ department and personally instruct each student. As a supplement, he will direct classes in the accompaniment of the church service, registration, conducting and recital playing. The faculty, including Clement R. Gale, Warren R. Hedden, Howard Duffield, Willard Irving Nevins, Lewis C. Odell and Charles Schlette, will teach the subjects of harmony, counterpoint, composition, orchestration, hymnology, musical dictation, keyboard work, general musical knowledge, musical history, organ construction, organ tuning, the training of boys' voices, the accompaniment of the standard oratorios, etc.

Practice facilities, so difficult to obtain, have been arranged for in various parts of the city. Dr. Carl makes a special effort to secure positions for students as soon as capable, and scores of them are now holding responsible posts as organist and choir-master throughout the country.

There are already many applicants for the six free scholarships offered to deserving young men and women by the Hon. and Mrs. Philip Berolzheimer. The contest is open until the end of September and the examinations will be held on Friday, Oct. 3, just prior to the re-opening of the school. The new office, but a few steps from the former one, is now located at 17 East Eleventh Street. Dr. Carl returns from the mountains the latter part of September and the other members of the faculty will be in town for the re-opening Oct. 7. The advance application list of new students is very large.

Belle Louise Brewster Will Head Syracuse Vocal Department

SYRACUSE, N. Y., Sept. 4.—The College of Fine Arts, Syracuse University, has just announced the appointment of Belle Louise Brewster as head of the vocal department. Miss Brewster, who has been

a member of the vocal faculty for eleven years, has thoroughly established herself as a splendid musician and an efficient and successful teacher. In connection with Miss Brewster's appointment, announcement is also made of the engagement of Charles Egbert Burnham, baritone, formerly of Princeton.

AMERICAN ARTISTS GIVE CONCERT FOR JAPANESE

Former Boston Musicians Present a Violin and Piano Program in Hamamatsu, Japan

HAMAMATSU, JAPAN, Aug. 12.—A charming concert was given at the Auditorium of Karuizawa on Aug. 5, which was marked by two singers that had returned from Siberia on official errands: Mr. Shively from work in connection with the International Committee of the American Y. M. C. A., and Miss Allchin from a series of recitals for the American soldiers. Mr. and Mrs. Holstedt formed a valuable addition to the program with their singing. A remarkable feature was that the greater part of the audience consisted of Japanese, thus indicating the increasing interest which the Japanese are taking in foreign music.

One of the most interesting events in the musical colony was a violin and piano recital given by Mr. and Mrs. Henry Eichheim on Aug. 8, whose musical treat had been looked forward to with the keenest anticipation.

Mr. Eichheim, who for twenty-one years was first violinist in the Boston Symphony Orchestra, came to Japan with Mrs. Eichheim, an accomplished pianist, not to give concerts but to study Eastern music. They had, however, gladly responded to the request of the Russian Relief Work, composed of American, British, French and Japanese ladies for supplying bandages to the suffering Russians. The beautifully played program was composed of Debussy's Sonata, Couperin's "Chanson Louis XIII et Pavane," Engel's "Vers le pays des rêves," Wieniawski's Mazurka,

Concerto in D, Pugnani's Preludium and Allegro, Bach, Ysaye and Kreisler's "Liebeslied."

The appreciation of the large audience was twofold, one for the brilliant execution with finished technique and the other for the generosity they had shown in preparing the program without recompense. A far larger sum than expected was realized for the Russian Relief Work, that is, an amount of \$500 was received.

C. H. I.

Habit Lessens Fatigue

"What's the good of all these finger exercises and scales?" quite naturally asks the pupil who is bored by a little concentration and digital work.

One very good answer is to explain to the pupil that the men who have made a study of the mind—the psychologists—have found that habit lessens fatigue, writes D. G. Woodruff in the *Etude* for August. Take the case of the little child starting to walk. The first efforts soon tire it. The man starting to play tennis for the first time cannot keep up with the boy whose muscles are habituated to playing tennis. He becomes tired after a comparatively few strokes of the racquet.

Finger exercises make playing habits very quickly and they save the fatigue which would otherwise result. Scales are advantageous because they form habits of fingering in each key so that when the pupil plays a new piece all the little details of fingering do not have to be studied over and over again. They are really great time savers and the pupil should know this.

Grace White has joined the faculty of Syracuse University. She will teach violin and also give concerts this season. Early in the fall Miss White will be heard in a recital in Syracuse.

Audrey Beer, pianist, is announced as the soloist for the opening concert by the San Francisco Musical Club.



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Fergusson Tells How Music Brought Solace To Artists in a German Prison Camp

GEORGE FERGUSSON, for years the leading voice teacher in Berlin, Germany, who recently arrived in New York, as recorded in these columns, en route for Boston to teach at the New England Conservatory this coming season, gives a vivid description of musical life abroad. Mr. Fergusson, who was interned in Ruhleben during the war, has many interesting things to tell of life in an internment camp.

"To appreciate to the full the musical development in our camp, one must realize under what conditions this development took place," said the noted teacher and baritone.

"We were living six men in a 'horse box' in eleven brick stables, the lofts being also crowded with prisoners lying for the most part on straw sacks on the floor. Eventually a number of wooden barracks were erected both to accommodate added numbers and to relieve the overcrowding of the stables. The only public building at our service was a long, narrow room under the grand stand of the race course, which served as a buffet on race days before the war. After this had been cleared of prisoners, who had to sleep there temporarily, it was given to the camp as a place of refuge in inclement weather, but could have never accommodated more than 100 at a time out of a camp of 4500.

"It has been asserted that this was intended for a public dining-room, but we had preferred to make a theater out of it. However, as there were no tables or chairs and we were only supplied with a tin bowl for soup, a dining-room was hardly necessary, and would, of course, have been inadequate to accommodate the thousands of men who all brought their soup from the kitchens at practically the same hour.

The War Prisoners' Music

"Nevertheless, in these early days music was made under the enthusiastic impulse of a young musician named Adler, who got together a number of young men, mostly amateurs, with a sprinkling of professionals, who had brought their instruments into camp with them. There in the cold of the first winter they bravely struggled, practicing in the hall, surrounded by their fellow-prisoners, reading or chess-playing if warm enough, or wandering up and down, smoking or loafing in the only sheltered place in the camp. They also gave a number of concerts, well attended and applauded.

"The stage was made by placing planks across the buffet counters, and benches and chairs were gradually provided for the audience. Later this primitive stage was developed into a veritable theater stage, with drop curtains, footlights, and all the accessories of the real theater.

"Out of this nucleus of amateur players for the most part grew with time a very creditable orchestra, which later, under the able leadership of a compatriot of mine, Peebles Conn, who had been conducting opera in South Germany before the war, did some really excellent work. In the summer months open-air concerts were given before thousands of appreciative listeners.

"In this early development of our musical life, I took little part, having been elected one of four kitchen inspectors, the duties of which kept me fully employed for the first year, from early morning until evening. Later I was able to vary the monotony of practical duties with vocal instruction to several young students, and with a close study of the Russian language, facilities for which were given by the presence of a few Russian prisoners in an otherwise strictly British Camp.

"In fact, the study of languages—great opportunities for which were furnished by the polyglot character of British citizenship represented there—was one of the most popular forms of a wonderful educational system, developed in Ruhleben, about which a book could be written.

"I undoubtedly owe my good health in captivity to my multifarious occupations which gave me no time to worry about the causes of the war, or my own losses in connection with it, which drove many poor fellows to their graves. I thoroughly recommend interment to those who are overworked, as I was before the war, and wish a rest; they get it!

"In those first dreary months the prisoners were thrown upon their own resources to make captivity bearable. One of these resources was music, which certainly earned its reputation of calm-

American, Who Was Leading Voice Teacher in Germany, Relates His Experiences as a Captive—Noted Musicians Were His Fellow-Prisoners

ing the savage breast; most prisoners are savage at times.

Noted Musicians in Camp

"There were in all about forty-five musicians in the camp, including two musicians from the Royal Academy of Mu-



George Fergusson, Noted Vocal Teacher and Baritone

sic in London, Benjamin Dale, a brilliant representative of the younger school of British composers, and Frederick Keel, the well-known exponent of English folksongs and arranger of old Elizabethan lyrics; Charles Weber, now conductor with the Carl Rosa Opera Company in England, who gained his experience under Schuch of Dresden and at Bayreuth; Bainton, a talented pianist and composer of Newcastle, England; Arthur Speed, pianist of Berlin, who was for a short period connected with the Chicago College; Arthur Williams, cellist, for many years of the Klinger Quartet of Berlin. The two latter were occupants of the same 'horse box' as myself, which for a short period also held Frederick Lamond, the well-known pianist.

"A list of the excellent musicians of the camp would also include the names of Gordfrey Ludlow, violinist, pupil of Auer; McMillan, a young conductor with a future, both Colonials, as were also Hunt and Treharne. We also had an excellent baritone in Bonhote and tenor in M. Cutayar.

"With such talent it was only to be expected that music would come rapidly to the front as one of the leading forms of entertainment, and many excellent concerts were given in which orchestra, piano, violin and voice covered themselves with honor. Carl Fuchs, the cellist, was with us for many months and bore his part bravely in the attempt to brighten the long hours of our captivity.

"With a long list of musical amateurs under able leadership, several Gilbert and Sullivan operas were given with astonishing success, considering that the

female parts were taken and sung by men.

"The ability to impersonate women brought some astonishing revelations, and when some of these young 'women' paraded their charms in the lighter forms of entertainment and walked out on the 'joy plank' of a pantomime performance, it was impossible to believe that these pretty faces, necks and arms belonged to the sex that would have been in the foremost ranks of the war, had they not been laid by the heels in Germany.

"The educational side of our musical life was not neglected, and we raised money by a series of invitation recitals, which included two by Dale and myself, in order to erect a shed for practice, having received permission to do so. These recitals were given like many other musical feasts in the loft of barrack No. 1, which had been fitted up 'luxuriously' by one of our wealthy amateurs. There, in the dim light of one electric lamp, music was discoursed to the shadowy figures which lounged in the semi-darkness under the sloping roof of the stable loft.

"Gradually a number of pianos were brought into the camp, and from some little shed of 10 ft. square, wedged in between the stables here and there, would be heard the strains of classical music, contrasting strangely with the sordid surroundings, and telling of indomitable determination to make the best of conditions, and not lose the previous hours which were lengthening into weeks, months and years.

"Among the amateur singers was a young Russian, Jablonowsky, whose charming personality and glorious voice made him a great favorite. He was discovered by some of the musicians and brought to me, and it was my greatest pleasure to have the training of his voice; I have not heard a better bass-baritone for years, and I fully expect that we will hear of him later, as soon as he has developed his talents to the full; for in addition to voice he has dramatic talents of a high order. How I wish I could have brought him with me to America!

"My captivity came to an end, and I was exchanged in 1918, bidding farewell to the camp in a big concert the night before we left, bearing with me memories, which frankly I admit, I should regret not to possess, having come out of a great experience with health and strength to continue the battle of life.

"Upon my return to England I gave a number of recitals and sang some performances in opera for my friend T. C. Fairbairn, the well-known producer, but I confess that, outside of the operatic field, in which there is a tremendous boom, owing no doubt to the good work done in that direction by the Beecham Opera Company, I could see little difference in conditions there, to those with which I was well acquainted twenty years ago, when I toured the British Isles.

"Believe me, I am very happy to be back in the United States, where I began my musical career."

Eric Zardo and Bruce Weyman Are Soloists at Strand Theater

The Symphony Orchestra at the Strand Theater played Liszt's "Hungarian Rhapsodie No. 2 last week. Eric Zardo, pianist, was heard in Rachmaninoff's Prelude in C Sharp Minor. Bruce

Weyman, baritone, sang the *Figaro* aria from "The Barber of Seville." Ralph H. Brigham and Herbert Sisson alternated in playing "March Triumphant," Smith, as the organ solo, Carl Edouard conducting.

FORT WORTH AUTHORITIES URGE CREDITS IN SCHOOL

Considering Adoption of Progressive Series of Piano Lessons—Eager to Hear Opera

FORT WORTH, TEX., Aug. 25.—Members of the Fort Worth Music Teachers' Association, and others interested in raising the standard of music teaching in Fort Worth, were guests at luncheon to-day of R. E. Stuart, a representative of the Art Publication Society of St. Louis, publishers of the Progressive Series. Addresses were made on the advantages of the credit system by Sam S. Losh, president of the Fort Worth Music Teachers' Association; Mrs. John F. Lyons, state chairman of music in the public schools for the Texas Federation of Music Clubs; M. H. Moore, superintendent of the public schools; R. E. Stuart, of the Art Publication Society, and Mrs. Charles G. Norton, music editor of the Fort Worth Record.

Following the luncheon a general discussion of the question was engaged in. Superintendent Moore expressed himself as interested in the question, but said that other members of the school board would have to be convinced and a definite standard decided upon before anything in the way of credits could be obtained in the Fort Worth schools.

It is regarded as a favorable indication that Mr. Moore is interested in and willing to discuss the matter, and it is hoped that some co-operation between the school board and the musicians will soon be possible.

In spite of the fact that no advance literature has been sent out, the sale of seats for the Chicago Grand Opera Association, which will appear here Oct. 27, 28 and 29, is surpassing all previous records. Orders are coming from all parts of the state and even from the Mexican border. Schools and colleges are buying several hundred seats for the three performances. The operas to be given are "Aida," "Bohème" and "Butterfly."

MISS CLARK A CLOSE SECOND

Mrs. Coolidge Cast Deciding Vote in Pittsfield Contest

PITTSFIELD, MASS., Sept. 2.—In the viola sonata competition in which Ernest Bloch won the prize of \$1,000, offered by Mrs. Frederic S. Coolidge, the deciding vote between the Bloch composition and the one submitted by Rebecca Clarke was cast by Mrs. Coolidge. This was necessitated on account of a tie in the voting, the six judges being equally divided in their choice. Mrs. Coolidge was present at the professional hearings of the manuscripts before the jury who assembled in Pittsfield on Aug. 23 and 24, and as she had made no provision for a possible tie, as she regarded a division of the prize inconsistent with her published invitation to the competitors, the only alternative to a new trial was to accept the urgent request of the jury that she cast the final vote.

As a seventh member of the jury, Mrs. Coolidge with her vote for the Bloch sonata broke the deadlock. In the sessions of the jury the ballot was secret, and the competitors anonymous.

Miss Clarke's beautiful sonata, to which the jury unanimously voted honorable mention, will have the honor of being presented at the Berkshire festival as Mrs. Coolidge has obtained the composer's permission to place it on one of the shorter programs already announced.

M. E. M.

CHARLES CITY, IOWA.—Georgiana Ruff, who was recently graduated from the music department of the Iowa State Teachers' College, has been appointed supervisor of music for the ensuing year of the public schools at Nashua.

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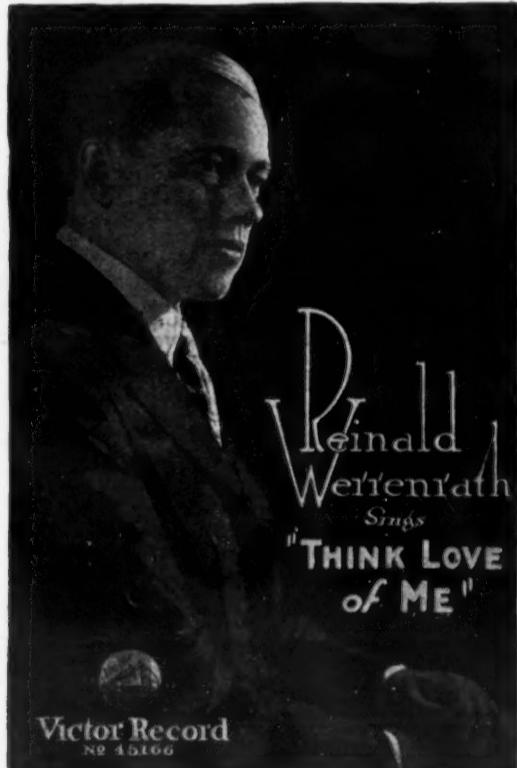
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How Leoncavallo Died

Further Details of the Death of the Composer—Got First Chance Through Interest of Lison Frandin—His Stormy Career—Toscanini Conducted Première of "Pagliacci"

MILAN, ITALY, Aug. 10.—Yesterday at midday, in the Villino Giannini at Montecatini, there passed to rest Maestro Leoncavallo, in the presence of his wife Berta, his niece and other relatives. It was only during the past fortnight that the illness to which he eventually succumbed had reached its acutest stage. His body lies in state in a room of the Villino reverently tended by Titta Ruffo, Gioacchino Forzano and others of his intimate friends. The funeral will take place on Monday next, and the body will be interred in Florence.

The name of Leoncavallo is indissolubly associated with "Pagliacci," the popular opera which was wafted through the world on the wings of "Cavalleria Rusticana." The two operas have been almost invariably produced together at the same time, the one being the necessary complement of the other. Many years ago Lison Frandin, the pre-eminent interpreter of "Carmen," related that it was she who first introduced Leoncavallo to Edoardo Sonzogno, his famous editor, and succeeded in obtaining a hearing for him. She had been irresistibly led to this course of action, being touched by the pitiful story of the unfortunate maestro, who, during a nomadic and somewhat desolate existence, had never been able to reveal his talent to the world by his own unaided effort. "The house is full; there are too many competitors in the field"; such was the reply of the editor to her first attempt. So far from relinquishing her efforts, however, Frandin employed all the eloquence at her command and succeeded in obtaining an appointment for the next day. At the time appointed Leoncavallo entered the room with awkward step and timid air. Needless to say, the anxiety of his feeling was only intensified at the appearance of the cold and forbidding editor, who had reluctantly consented to the audience in order to gratify the wish of the famous prima donna. After an exchange of customary courtesies a painful silence ensued. Anxious to lose no time Frandin asked the maestro to take his place at the piano, while she sat at his side to turn the pages. Sonzogno proceeded to pace the room with his hands behind his back—the significance of which was not lost upon the intimate friends present, for it was easy to understand his estimate of any work, by the number and duration of his halts. The first act of "Pagliacci" was very coldly received, Sonzogno halting only two or three times; but during the second act he suddenly stopped short and came to a standstill.



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The success was complete. From that moment the good fortune of the maestro was secured.

Ruggiero Leoncavallo was born in Naples on May 18, 1858, and gained his diploma for composition at the musical academy at a very early age. His restlessness and inexhaustible desire for learning subsequently induced him to take up quarters in Bologna in order to undertake a course of literary training under Carducci, and then, enriched by this combination of musical and literary instruction, he set out for Egypt. At this juncture he began to be the victim of a series of misfortunes to which he was often wont to refer in his conversation. The young maestro, of only twenty years of age, appointed pianist to the viceroy's brother and conductor of the Egyptian orchestra at the outbreak of the Arabian insurrection and the war against England, escaped from Cairo during the night in order to dissociate himself from the attacks which were being made upon other Europeans, arrived at Port Said after a long ride and, on the spur of the moment, organized a concert in order to gather funds for his voyage to Paris. Here he lived the life of a bohemian, long before describing it in music. Being reduced almost to beggary, however, he was forced to undertake work quite unworthy of his great powers and on many occasions actually consented to harmonize the tunes of very inferior musicians. But he felt he was made for greater things, and at the age of twenty he had already written "Chatterton" to a somewhat commonplace libretto by De Vigny. Hoping that a prophet might be honored in his own country he came to Milan. After numerous but fruitless experiences with the editors, one of whom laid another early opera of his, "I Medici," on the shelf for many years, Leoncavallo, irresistibly attracted by the success of "Cavalleria Rusticana" and persuaded that the realism of that plot represented the magic formula and the last word of the new Italian lyrical art, composed his "Pagliacci," and by May 7, 1892, the luckless maestro had sprung into fame.

It is interesting to note that the first performance of "Pagliacci" at the Dal Verme Theater in Milan was conducted by Arturo Toscanini, who at that time was so little known that the press verdict of the next day as regards the orchestra was that "it had played remarkably well." The short melodrama, which has been the subject of much varied criticism, has, however, met with the hearty approval on account of its intensely dramatic plot and the happy balance of music and words. The fluidity of its melodies and the facility with which they take hold of the ear are perhaps the two qualities which have tended to give and continue to it its world-wide acceptance, though none of his subsequent works, "La Bohème," "Zaza," "Maia," "Zingari," "Goffredo Mameli," met with anything like the same popularity.

The ex-Emperor of Germany having heard of the composer's idea of writing a sort of trilogy in praise of the Italian Renaissance, the first part of which was

the "Medici," summoned him to his court and commissioned him to write an opera in praise of the royal house of Prussia. Thus it was that he came to write "Roldano di Berlino," which, on the occasion of its first performance in Berlin, received but official approval from an audience schooled to obey the Emperor's will. Press comments upon the work were severe and waxed sarcastic in reporting that the Emperor, in congratulating the

maestro, had actually compared his poem to the works of Shakespeare! The net result of this was a boastful of decorations and a musical failure.

Among his other works may be mentioned the operettas "Malbruck," "La Reginetta delle Rose," "La Candidata," "Prestami Tua Moglie," of which "La Reginetta delle Rose" attained a certain degree of success and actually figures on programs to-day. Ugo D'ALBERTIS.

New Ideals of Pianistic Art

THE ideals of pianistic art have undergone in the last few years a great change, owing to the invention of the automatic player-piano, writes Eugenio di Pirani in the August *Etude*.

Some time ago a virtuoso who excelled in any technical specialty won general admiration and became famous. Transcending difficulties—passages in thirds, sixths, octaves, and still broader intervals; performing arpeggios and other musical figures with the utmost rapidity were among the chief specialties of the piano virtuoso. Think what amount of technical training is required to master the purely mechanical part of piano playing!

Nowadays all those neck-breaking gymnastics have become a mere trifle for the automatic player-piano. These machines can perform all the formerly most dreaded passages as though they were mere "child's play."

No wonder, because the player-piano has a hand with eighty-eight fingers, all equally built, all equally strong, which can strike the whole keyboard at once, if necessary and make the poor pianist who has only ten fingers, some of them (the fourth and fifth) imperfectly developed and weaker than the others; one of them (the thumb) crooked and much shorter—make the poor pianist, I repeat, feel like an insignificant wretch in comparison.

The result of the new invention is that, technically, the pianist is left in an appalling inferiority. In compositions where agility and rapidity are the highest goal, the best-trained pianist cannot surpass the automatic piano.

But there is one thing which remains still the unrestrained domain of the pianist: The beauty of tone; the singing touch; the artistic conception. In this realm he remains undisputed sovereign. To reach perfection in this specialty must become now his supreme aim. Now more than ever it will be necessary for the pianist—if he would not see his very existence imperilled—to strive to emulate the singer in the sustaining and undulation of the tone.

How to accomplish that?

Take one of the best grand pianos and strike a key with an intense pressure. You will be astonished to notice how long the vibration of the string lasts, in full force. And even when the vibration begins to weaken, a pressure of the pedal will revive it and prolong it. Rubinstein used to prolong the duration of a note *ad infinitum* through soft caressing or rubbing of the key, just as the vibration began to weaken. Through it the spring was brought into further, delicate resonance, and you would hardly have noticed that the prolongation was due to this clever manipulation.

Now, if you understand how to use the wonderful tonal mechanism offered by the modern grand piano, you can obtain such a beautiful tone, and variety of expression and tone color—such a poetic

reproduction of melody that you will have little cause to envy the human voice or the other instruments capable of sustained tone.

Goritz Says Burglars Stole \$10,000

Otto Goritz, baritone, formerly of the Metropolitan before the German singers were ousted, and now the director of the newly organized Star Opera Company which is planning a season of German opera at the Lexington Theater, New York, reported to the police on Aug. 31 that his apartment had been entered and \$10,000 worth of silverware, jewelry and clothing stolen. It was reported to the police that weapons, including a sword often used by Mr. Goritz in "Lohengrin," were left handily in each room, presumably that the robbers might defend themselves if attacked.

Madge Daniell, soprano, who has been spending the summer at Saratoga Springs, N. Y., was recently soloist at a concert given in that city.

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Grainger Initiates His Students Into Beauties of Anglo-Saxon Art

Famous Composer-Pianist Utilizes 355 Modern Piano Pieces Alone During Five-Week Course at Chicago Musical College

PERCY GRAINGER has always been a great champion of the moderns. It was he who first played Debussy to audiences in England, Australia and South Africa and introduced the music of Cyril Scott, Balfour-Gardiner, Albeniz, Stanford and the Greig "Slaater" (then a novelty) to the musical public of Scandinavia, Holland, etc. In America he introduced the Delius Piano Concerto and gave in Chicago as soloist (with Frederick A. Stock and his orchestra) the initial performance of John A. Carpenter's Concertino for piano and orchestra in 1916—a work he will introduce to New York in January, 1920, with the New York Philharmonic Orchestra.

In his teaching Grainger, while an ardent lover and admirer of the classics, is equally an enthusiast for the works of the most modern composers and makes a specialty to bring to the notice of his students the large number of magnificent piano compositions composed recently by Anglo-Saxon composers on both sides of the Atlantic. Grainger's students, gathered from every part of the United States and Canada, have taken up the study of works by English-speaking composers with the greatest avidity as shown by the fact that no less than 355 piano pieces by American, British, Canadian and Australian composers were brought into the lessons during the young Australian's five-weeks' course at the Chicago Musical College this summer. The composers whose works have figured chiefly are: Cyril Scott, MacDowell, Balfour-Gardiner, John Alden Carpenter, Howard Brockway, Stanford, R. Nathaniel Dett, Daniel Gregory Mason and, of course, Grainger himself.

Grainger emphasizes the value of the study of the most modern piano literature not merely for the musical beauties of the pieces involved, but also for the technical advantages accruing from such a line of study. For instance, he asserts that the knowledge of the possibilities of the "sostenuto" pedal to be derived from the study of Cyril Scott's herculean Piano Sonata, op 66, (which he regards as the most wonderful sostenuto pedal study in existence) is a golden asset to the playing of the larger compositions of Bach, such as the organ works in their various transcriptions.

Percy Grainger considers that the sostenuto pedal is too often neglected by students or virtuosi and regards it as an adjunct hardly less necessary to the rendering of both the moderns and the classics as is the right foot "loud" pedal. Grainger estimates that he em-

ploys the sostenuto pedal half the time he plays and that this use of the sostenuto makes for a far higher degree of clarity and refinement of pianistic color.

Some More Favorites

Special favorites among the modern works introduced by the young composer-pianist to his students were the "Im-



Percy Grainger, Who Will Make a Trans-continental Tour This Season

promptu" and "Polonaise Americaine" by Carpenter; "Juba" dance by Dett; Balfour-Gardiner's "Prelude" and "Humoresque"; Brockway's Armenian folk songs, Scott's "Poems" for piano, "Handelian Rhapsody," "Sphinx" and "Lotus Land," Stanford's "Irish Dances" and Grainger's "Tribute to Foster," "One more Day," "Irish Time from County Derry," "Colonial Song" and "Country Gardens."

Among the most gifted of the numerous concert pianists studying with Percy Grainger may be mentioned Miss Friedman (of McKeesport, Pa.), the winner of the Grainger Free Scholarship, Mrs. Lampton-Forrest of Chicago and Mrs. Rhea Watson Cable, of Lima, Ohio. Other exceedingly gifted and able pianists came to study with Mr. Grainger from Texas, Winnipeg, Toronto, New Jersey, New York, Nebraska, in short from most parts of the United States and Canada and even from France.

Mr. Grainger has been re-engaged by

the Chicago Musical College as special guest teacher for a five-weeks' course during the summer of 1920.

At the close of the five-weeks' summer course at the Chicago Musical College, where he was guest-teacher, Mr. Grainger was presented with a very handsome silver cigarette case, by his piano students, as a mark of their regard and appreciation of him and his work. The students also extended their regard to Percy Grainger's mother, to whom they gave a beautiful gift.

A. K.

TO OFFER NATIVE SERIES ANNUALLY IN NEW YORK

Gretchen Dick Announces American Concert Course as Permanent Feature in Metropolis

The plans for the American Concert Course announced a few weeks ago by Gretchen Dick are definitely established and New York City will have its first series of concerts by artists born in America and trained wholly or for the most part in America.

The seat sale, which opened but two weeks ago, brought such a rush of subscribers and box-holders that Miss Dick has decided to establish the course as a permanent annual series. She has taken out legal papers in the name of the American Concert Course and has filed them at the county clerk's office. Although the series will be on a bigger scale after this season, the 1919-1920 series will consist of five concerts to be given at the Manhattan Opera House on Sunday afternoons. There will be two in November, on the 9th and 23d, one in December on the 7th, and two in January on the 11th and 25th.

Various clubs and musical organizations have expressed their interest and approval of the new course, and many prominent names have been added to the list of subscribers and box-holders. Among the latter are General T. C. DuPont, Herbert Satterlee, Mrs. Charles Ditson, Adolph Lewisohn, O. J. Gude, Jacob Schiff, Robert Alfred Shaw, Felix Warburg, Mrs. George Werrenrath and B. M. Kaye, all of whom have taken boxes for the entire series of five concerts.

Etta H. Morris in Summer Programs

Etta Hamilton Morris is spending the summer at Falmouth Heights, Mass. On Aug. 17 she assisted at a special musical

service in the Falmouth Congregational Church, assisted by her professional pupil, Daisy Krey, contralto. She gave an interesting program at the Oak Crest Hotel on Aug. 24.

Gauthier to Sing in Pittsfield

Eva Gauthier, who is to be heard at the Pittsfield Chamber Music Festival on Sept. 27, will contribute to the program numbers by Ravel and Stravinsky, which are new. The latter composer's "Trois Poésies de la Lyrique Japonaise" will be sung by Mme. Gauthier, with the novel accompaniment of two flutes, two clarinets, string quartet and piano. The "Poèmes" by Ravel will also be heard with small orchestra accompaniment.

Austin-Ball to Resume Teaching Activities on Sept. 15

T. Austin-Ball, basso, who has been active in Montclair, N. J., during the last few years, is spending the summer at Minnewaska, N. Y., with his wife. Mr. Austin-Ball will resume his duties as bass soloist at the Central Presbyterian Church in Montclair the first Sunday in September and his teaching on Sept. 15.

Peruvian Soprano Scores

Mme. Maria Salinas y Diaz de Rabago, Peruvian soprano, appeared with conspicuous success last Saturday before an audience of 800 persons at the Children's Americanization Society meeting. The Peruvian artist was presented under her professional name "Chasca" by Gustave Frohman. She was roundly applauded for her unique offerings.

Mme. Minna Kaufman will open her New York studio in Carnegie Hall on Sept. 15.

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"Romeo and Juliet" Brings Ravinia's Brilliant Opera Season to a Close

Harrold and Mason Triumph in the Titular Rôles of Gounod's Work—Scotti Enchants Chicagoans With Another Part—First "Martha" Performance Notable for Striking Array of Artists—Hageman Conducts Symphony Program With Noted Soloists—Other Events

Bureau of Musical America.
Chicago, August 29, 1919.
Railway Exchange Bldg.

ANTONIO SCOTTI'S return to Ravinia Park for the closing ten days of the season added much to the *eclat* of this year's operatic engagement, and through the chief interest in his appearances concerned his repetitions of "L'Oracolo," he added during this engagement acts from different operas in which he has become famous. Thus last Friday evening, his addition of Sharpless in "Madama Butterfly" to his impersonation of *Chim-Fang*, gave Ravinia opera goers another insight into Mr. Scotti's versatility as a singing-actor, and for the remaining performances, such as *Marcel* in "Bohème" and *Tonio* in "Pagliacci," we will have the opportunity to hear and see a great artist in several of his favorite rôles within a short space of time.

Ravinia Park is certainly a unique amusement park if it can be placed in that category, and its patrons have awakened to the fact that there is no such other place in all the world. Antonio Scotti was impressed with its beauty and advantages from his very first visit, and his return next season is one of the strongest probabilities.

Though the season has not quite closed, already Louis Eckstein is making elaborate preparations for extensive and radical improvements for next year.

The week of opera and concerts which ends this evening brought forth "Romeo and Juliet" last Saturday evening for the first time this year, with Orville Harrold and Edith Mason as the two Veronese lovers.

Besides these, the cast contained Leon Rothier, Louis D'Angelo, Margery Maxwell, Louis Derman and Charles Mareau.

Miss Mason made a lovely looking *Juliet*, girlish and charming in manner, and her smooth, lyric voice came forth with remarkable purity and freshness. The balcony scene was excellently accomplished and the romantic story was clothed in expressive song by her.

Orville Harrold as *Romeo* did some highly commendable work. He has disclosed himself as a great artist this summer and he makes a very heroic figure as the scion of the house of Montague.

He cooperated with Miss Mason in making the balcony scene, as well as the scene in *Juliet's* room, effective, and his singing of his several solos was characterized by musical phrasing and by artistic style.

Leon Rothier had two rôles, those of the *Duke* and of *Friar Lawrence*, and stood above them in every way.

Margery Maxwell as *Stephano* added to the decorative effects of the evening, appearing as a very pretty page, and sang her serenade with considerable gusto.

Charles Mareau as *Mercutio* had but a few phrases to sing in the street scene, but knew how to do this short part with aplomb and with good vocal qualities.

Richard Hageman made the somewhat uninspired score of Gounod sound impressive, and earned a great measure of the success of the evening for his dominance over the entire production.

Even the chorus, numerically small, exhibited a voluminous body of tone under his leadership.

Sunday evening a repetition of "L'Amore de Tre Re" was given with the same cast as at its first production, excepting Riccardo Martin, who sang the rôle of *Avito*.

Hageman's Concert

Monday evening a symphony concert under Richard Hageman was made the

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occasion of a big evening, with Edith Mason and Alice Gentle as the soloists. They were heard each separately in operatic arias and later in the "Flower Duet" from Puccini's "Madama Butterfly." Liszt's "Les Préludes" was given a brilliant performance under Mr. Hageman's direction. His reading of this symphonic poem was replete with ingenious musical insight. He welded the thematic material into a colorful tone mass and built up a tremendous climax at the end.

Tuesday evening a repetition of "The Secret of Suzanne" and the second act of "The Jewels of the Madonna" were presented, with the same cast which sang these operas previously.

Wednesday evening came the repetition of "Thaïs," in which Miss Mason and Mr. Rothier again scored heavily, and in which Harry Weisbach came in for a fair share of the applause for his artistic rendition of the "Meditation."

Thursday evening the first performance for the season of "Martha" can be recorded as one of the most satisfactory productions of a most interesting season at Ravinia.

I this opera, conducted with musical authority and with fine artistic perception by Richard Hageman, Edith Mason and Alice Gentle, as *Martha* and *Nancy* respectively, and Orville Harrold and Louis D'Angelo, as *Lionel* and *Plunkett*, made up one of the best balanced vocal quartets this opera has ever had.

Miss Mason sang the music with especial care as to its lyric contents, and made a big hit with her simple though thrilling interpretation of "The Last Rose of Summer."

Miss Gentle, a vivacious *Nancy*, was fine in the mezzo parts; Orville Harrold, though not quite as gentle in make-up as is usually noticed in the enamored *Lionel*, sang his music very well, and the opera, especially the spinning music, went with much snap and lightness.

This tuneful work was sung in Italian, and though old-fashioned as to construction, still holds favor with the general public for its extraordinary melodious music.

Last Friday evening Mr. Scotti's participation in the performance of "Bohème," in which he was cast as *Marcello*, attracted one of the largest crowds ever assembled at Ravinia.

While *Marcello* afforded Mr. Scotti but meager opportunities for either dramatic or vocal display, he made this rôle so dominant a factor in the production that he scored another triumph to add to his sheaf of successes.

The cast otherwise was the same, including the very pretty impersonation of *Mimi* by Miss Easton, who outdid herself on this occasion with her singing and demure acting of the rôle; Morgan Kingston, who emphasized his good work as *Rodolfo*, and Rothier, picturesque as *Colline*; D'Angelo and Daddi, while a special word of praise must be accorded Myrna Sharlow for her spirited rendition of the music of *Musetta* and for her clever acting of the rôle of the French grisette.

Gennaro Papi conducted the work with authority and musical poise.

The entire opera was given, including the Café Momus scene, usually omitted here, which in itself was quite a stage managerial feat, considering the limited space which the diminutive stage at Ravinia affords.

However, there are almost certain probabilities that improvements of important scope will be made in the park for next year.

Grant Hadley, the popular Chicago baritone, was heard in two very successful recitals this week, one each in Marshalltown, Iowa, and in Omaha, Neb. Mr. Hadley earned for himself enviable encomiums at both cities for his artistic work. He is to be soloist to-morrow evening at the All-American Exposition, which opens to-night in the Coliseum.

Charles Mareau, baritone, and Kathleen Sutherlin, mezzo-soprano, both coached with Mr. Hageman this summer at his home at Glencoe, Ill., and made their operatic debuts at Ravinia Park, Mr. Mareau in "Romeo and Juliet," in which he distinguished himself as *Mercutio*, both by his unusually fine stage manner and his excellent vocal methods, and Miss Sutherlin in "Carmen," singing the rôle of *Frasquita*; she also is to

be commended for her gifts of voice and stage deportment.

James R. Saville, manager of the American Syncopated Orchestra, has just returned from New York City and vicinity, where he spent the past two weeks, and is now en route to Denver for a visit in the interests of his orchestral organization. He has booked this orchestra for sixteen consecutive weeks for this fall and winter, and there is no doubt that this musical attraction will make a triumphal tour of the country this season.

Arthur Kraft, the American tenor, has just closed two contracts for concert engagements as follows: One with the Birchwood Musical Club for a recital early in January, and another for the tenor parts of a performance of the "Elijah," with the A Capella Chorus of Milwaukee, Wis.

Mr. Kraft is especially well suited for the singing of oratorio, having coached in this branch of musical art with Dr. Charles E. Allum.

Harold B. Simonds, pianist, accompanist and coach, has recently moved to this city from Newport, R. I., where he was actively engaged in music work. He has been appointed organist and choir-master of St. Paul's Episcopal Church, in this city, and will no doubt become a potent factor in musical circles in Chicago.

Jules Speck Engaged

An important announcement is that made by the Chicago Opera Association of the engagement for next season of Jules Speck as stage manager. Mr. Speck enjoys a wide reputation in this capacity. He produced many operas in Bordeaux and many other cities of France, and at the Paris Grand Opera, where he remained for several years. He also was stage manager at the Metropolitan Opera House in New York for eight years. His acquisition is a strong one indeed.

M. R.

Atlantic City Has Excellent Symphony Concert

ATLANTIC CITY, Sept. 1.—The Leman Symphony Orchestra was heard in an excellent concert on the Steel Pier on the evening of Aug. 31. The program featured Tchaikovsky, but included as well numbers by Sibelius, Latann and others. The soloists were Mary Comerford, contralto, who offered an aria from "Samson and Delilah"; Jules Falk, violinist; Ruth B. Mann, soprano, and Frank Nicollata, harpist.

J. V. B.

PARISH WILLIAMS TO MAKE NEW YORK DEBUT THIS FALL



Parish Williams, Young American Baritone

PORTLAND, ORE., Aug. 22.—Parish Williams, baritone, gave a splendid recital on Sunday afternoon, Aug. 17 before a discriminating audience. Mr. Williams was heard in a Haydn aria; Handel's "Come and Trip It"; Durante's "Vergin, tutto amor," and other old classics, a Scandinavian group by Sinding, Victor Bendix, Lange Müller and Grieg, French songs by Godard, Weckerlin, Duparc, Georges and Widor and American songs by Carpenter, Lane, Redman, Turner-Maley and Treharne. Mr. Williams won an ovation for his beautiful singing, his easy stage presence and personality and was encored and applauded enthusiastically. He is to make his New York début with the same program on Oct. 13, when he appears at Aeolian Hall under the management of Loudon Charlton. May Van Dyke-Hardwick played the accompaniments artistically.

Winsted Hears Concert by Group of Well-Known Artists

WINSTED, CONN., Aug. 30.—At the Highland Lake Club an excellent concert was given last evening by a group of artists spending their holiday here. Maria Baldwin, soprano, was especially happy in her singing of the Donizetti aria "O luce di quest'anima," and scored also in William Stickles's "Expectancy" and Dagmar Rybner's "Pierrot." George Beynon, bass, whose appearances as a singer have become somewhat infrequent these days owing to his activity as conductor and arranger for orchestra, proved his skill in De Kovens "Armourer's Song" from "Robin Hood," Stickles's "Highland Joy" and Elliott's "Hybris, the Cretan." J. Santos, a San Francisco pianist, was heard to advantage in Mr. Beynon's "Paramount-Artcraft" March and Chopin's Polonaise in A Major.

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Armenian Pianist Finds Haste to Be the Keynote of American Life

Sarkis Tevonian Here for Study, Thinks We Hurry Too Much
—Had Lessons by the Hour for What We Pay by the Minute—Native Music Mostly Minor—Lute Still Used to Play Sonata-like Pieces—Natives Always Talk During Music which is Considered a Lowly Profession

HIGH COST OF LIVING, which is absorbing most of our time and conversation, these days, is largely a matter of geography as Voltaire said of morals. Sarkis Tevonian, Armenian pianist, who has only recently come to America from Asia Minor, says that he and his brother used to have music lessons for eighteen cents an hour, which is about half of what the average New York teacher gets per minute! It is open to question, too, whether an occidental teacher would consent to conduct lessons along the same lines.

"My brother was studying violin," said Mr. Tevonian to the interviewer, "and I the mandolin. The teacher used to come every Sunday and we had our lessons entirely by ear, for we had no printed music. He would play over a phrase or two, twice, maybe, and then we had to reproduce it from memory, and not only that, but we had to remember all the previous lesson as well. So, now, I can memorize anything."

"Our music, you know, is almost entirely in the minor mode. The Oriental ear does not seem to take kindly to the major mode even to express cheerful emotions. The pieces are monotonous in rhythm and practically without form; that is, form as understood with regard to your music. There is a curious sort of group composition not unlike the sonata, however, called a *peshref*, divided into sections called *hané*, each of which is named for the key in which it begins. There are usually a group of four and the first theme is repeated each time, so you see it is not unlike the sonata in its primitive form. There is also the *taxim*, which is a vague formless tune, always inspirational. The musician simply plays what comes into his mind and never repeats what he has just played. It is pure improvisation and when a group of people are together someone asks for a *taxim* and the rest all sit back and enjoy it and conversation hums. They look on music as the proper accompaniment for conversation."

"Hm!" said the interviewer, "the East and the West are not so very different after all!"

"Some of the instruments are curious, too, and adapted of course only for the native music, with the exception, perhaps, of the violin. Then there is the

lute, which has six and sometimes eight strings, and sympathetic strings stretched under the others. The most characteristic of all is the *kemantcha*, which is like a little violin not above eighteen inches in length over all. It has three strings and is played with a bow, but the most curious thing about it is that the stopping is done with the finger-nails of the left hand, instead of the finger-tips. This instrument is exceedingly difficult to play. We have as well, the clarinet and oboe, and a sort of tambourine for rhythmic dances.

"The notation of the native music is utterly different from yours. There is only one line and the pitch of the notes is indicated by their shape and the duration, by dots placed over the symbols, which themselves look like shorthand characters. There are no measures and no form, so composition is easy, but the notation is difficult to learn and sight-reading necessarily slow."

"Of course, this is all the native music. The educated people have all learned to like 'modern music,' as they call it. And of course it is modern, even the oldest of it, in comparison with our traditional music. Most of them dislike or affect to dislike the native article after they have become accustomed to the other."

"Another place where the East and West meet!" said the interviewer.

"I started the study of the piano with a pupil of Mason when I was about fifteen. It was so odd, when I got my piano, a woman who came to call, looked at it and said 'It must be a great deal harder to play than the violin, it has so many more strings!' I was a student at the American College in Constantinople and also taught piano for two years. When I decided to make the piano my profession, it was considered a terrible thing. 'Is that any way to earn a living?' I was asked. But I am interested solely in that and that is why I am here."

"Of course, everything seems fearfully strange to me as yet, because, although I have been in large cities in the East, none is like New York in any way. The big buildings were appalling at first, when I landed last week, but I am already getting used to them, but what impresses me more than anything else is the hurry. In the East, you know, no one ever hurries over anything. There is always to-morrow, also the next day,



Sarkis Tevonian, Armenian Pianist

but here everyone looks as though there were only yesterday and they hadn't finished what they had intended to do! I suppose I shall get used to that, too, and before long you will have me hurrying along with the rest!" J. A. H.

GRACE EWING RETURNS FROM WAR-WORK TOUR

Contralto Sang in England, France and Germany—Found Soldiers Universally Appreciative

"From our months of work in the United Kingdom, through the experiences with the Army of Occupation in Germany, and those with our soldiers in France, we are back again in the United States," said Grace Ewing, contralto.

"Starting at Inverness, we sang to audiences that taxed the capacity of tents, halls and huts. In one tiny Scotch village my dressing-room consisted of a wooden table and chair, a piece of tin and two candle ends, making the change from French peasant costume to a real New York evening gown, quite a feat.

"Many of the aviation camps in England were included in our tours. One in particular was Farnboro, near Aldershot, where many of the British were trained. There our show was going on inside a tent on a Sunday morning, while English dress parade with full military band was taking place outside.

"On a flying-field in Cambridgeshire we sang in an enormous Handley-Page hangar, to a packed house, and in the dark, as something had gone 'bung,' as the Australians say, with the dynamo.

"Singing for our boys at the rest camps at Winchester was a never-to-be-forgotten experience. At one time a Negro audience of seven or eight hundred men claimed our best efforts, and before we finished we had the entire company swaying to the rhythm of our music. We had there one magnificent crowd of 4000 khaki-clad, strong, lusty American lads, a bit noisy, full of animal spirits, but responsive to a degree.

"I had the unique experience of singing for the wounded New Zealanders, at Walton-on-Thames, where their hospitals and tents housed 1900 patients. The officers were put up in the magnificent country home of W. S. Gilbert of Gilbert and Sullivan fame. In one ward the small upright piano was in the middle of the narrow aisle between the beds, and I worked down to one end of the place, then back to the other, singing song after song, and occasionally telling a funny story to the wounded boys. A one-armed man would lean over to another chap similarly wounded and the two would clap heartily with their good hands. 'Wingies,' these arm-amputated men were called, and 'Limbies' if the leg was gone.

"A concert in the Fest Hall, Treves, by the massed bands of the 89th Division was given on the occasion of the review of the division by the commander-in-chief, A. E. F., General John J. Pershing, U. S. A. The eight bands were directed by Capt. Francis Leigh of the 353rd Infantry, and never have I heard our 'Star-Spangled Banner' more magnificently played!

"Perhaps the most picturesque audience we had was the night before we left Germany, after a stay of four months. The grand ballroom of the big evacuation hospital was filled with nurses and doctors, and a few invited guests from Advance General Headquarters at Treves. As most of them had been working in France for over a year, I devoted the first half of the program to French folk-songs—the second part to folk-songs of the Allied countries. On again to France, where we had the pleasure of singing good-bye to many of the troops as they passed through Le Mans on their way to Brest.

"I was made godmother of Co. B, 145th Machine Gun Battalion (California), with whom I crossed on the Metagama, that was torpedoed and sent to the bottom the following trip. And both of us were adopted, as it were, by the 88th Aero Squadron in Treves, where so much of our work was done."

As to Galli-Curci's London Appearances

Charles L. Wagner, manager of Amerita Galli-Curci, announced last week to MUSICAL AMERICA that the London report stating that Mme. Galli-Curci will appear in the British metropolis under English management is incorrect. "If Mme. Galli-Curci sings in London," said Mr. Wagner, "she will, of course, sing under my management."

Amato to Give Concerts before Rejoining Metropolitan

Pasquale Amato, the baritone, now in Italy will appear in concert at Montreal and Brockton, Mass., prior to rejoining the Metropolitan Opera Company.

Mrs. Adella Prentiss Hughes, manager of the Cleveland Symphony Orchestra, and the leading impresario of that city, has returned to Cleveland after a summer at Fishers' Island in Long Island Sound.

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THE MANAGEMENT OF THE BALTIMORE SYMPHONY ORCHESTRA

A Communication from Elizabeth Ellen Starr, Chairman of the Permanent Committee for the Promotion of Music in Baltimore

John C. Freund,
President of the Musical Alliance,
New York City.

Dear Sir:

As chairman of the Permanent Committee for the Promotion of Music in Baltimore, I am writing to call your attention to a great injustice and absolute misstatement of facts that appears over your signature in the editorial columns of MUSICAL AMERICA, under date of Aug. 23.

In referring to the recent controversy between our committee and Mayor Broening, relative to the policies of the Baltimore Orchestra during his administration, you say—"The case was simply where the new Mayor was being subjected to considerable pressure by those who desired to change the management of the orchestra on the plea that it received municipal support and *vest that management in a committee of ladies and gentlemen who were all no doubt inspired by good motives, but ambitious of the prestige that would come from their appointment.*"

This statement is diametrically opposite the true situation! In the first place, our committee stood as a unit to prevent the orchestra's passing into political hands; it was absolutely opposed to a commission form of government for the orchestra first, last and all the time, and the chairman of the committee refused to become a member of a commission when the position was tendered her by Mayor Broening, and in the second place, the seven members of the committee backed by over sixty of the most representative men and women in

the city did not need to expend their energies in public-spirited works for the sake of "prestige" of any sort—it was because of their unassailable positions in the city that they were qualified to become members of the permanent committee.

As chairman of this committee, I was called into the Baltimore Orchestra situation by those most interested in the organization, because they deemed me the legitimate person to handle the affair, knowing, as I did, every detail of the proceedings; and, besides, I was a "free lance," with no entangling alliances to color my views, and the fact was appreciated that I had no end to serve other than the musical ideals for which the orchestra already stood.

I had dozens of letters from people I knew as well as those I had never seen or heard of, all offering their assistance through encouragement and moral support in the contest, and there was no more helpful element than "The National Bureau for the Advancement of Music," whose director after consultation upon the subject wrote Mayor Broening a magnificent letter that we had published in all the Baltimore papers. We also had back of us the editors and reporters of the two morning and three evening papers, who for nearly a month gave us unlimited editorials and local notices. With such valuable assistance as all this, it would be a difficult thing, indeed, to decide upon the winning factor in the victory that crowned our efforts.

As Mayor Broening remarked to me in one of our interviews: "If I had never before believed in organization, I do now

—for I have never before seen the ground more perfectly covered, both home and abroad, than has been done by your committee."

Of course, we appreciated your interest in sending your representative to Baltimore to help us out, but I must say in all frankness, that if Mr. VanLear gave you the impression of the situation that you have expressed in print, he certainly is not the man to further the reputation of MUSICAL AMERICA.

I deeply resent, and am indignant over the obnoxious insinuation you cast upon the committee of which I am chairman—they would probably treat the matter as beneath their notice—but as long as I am their spokesman, I shall not allow their whole-hearted support of the best artistic ideals to be construed as a bid for "prestige" by an out-of-town journal that has absolutely misstated their position, and, in fact, the whole situation.

After the public accusation through your columns, the least reparation you can make is an equally public apology to the committee you have misunderstood and whose motives you have misconstrued.

Respectfully yours,
(Signed) ELIZABETH ELLEN STARR,
114 Woodlawn Road, Roland Park,
Baltimore, Md., Aug. 23, 1919.

[The position taken by Miss Starr in the matter falls to the ground, as in the article on which she comments so severely there was no reference to her committee whatever. It was simply stated, as her own letter shows, that it was understood that pressure would be

brought upon Mayor Broening, as the Baltimore Symphony Orchestra had municipal support, to induce him to change the present individual management of the orchestra and invest it in "a committee of ladies and gentlemen." As a matter of fact, the editor of MUSICAL AMERICA did not even know of the existence of any such committee as that of which Miss Starr is the chairman. For this reason Miss Starr has taken upon herself to resent too indignantly a charge that was never made.—Editor, MUSICAL AMERICA.]

JAPANESE EMPEROR HONORS MUSICIANS

Four Women Teachers at Tokio Academy Decorated—Leading the Masses by Music

HAMAMATSU, JAPAN, Aug. 4.—His Majesty the Emperor of Japan has conferred on the four professoresses of the Musical Academy of Tokio, Mrs. Tachibana, Mrs. Ando, Mrs. Kambe and Mrs. Tanomogi, the violinist, the Sixth Order of Merit, and decorated them with the Order of the Sacred Treasure, in recognition of the services rendered in musical education.

HAMAMATSU, JAPAN, Aug. 4.—Mr. Tokonami, the Home Minister of Japan, has invited a number of principal story-tellers and leading singers of folk-songs in Tokio to his official residence, to deliberate on the improvement of the quality of the entertainments provided by the members of their profession.

"Let me write the songs of the nation and I care not who makes the laws," is the idea back of the meeting. Mr. Tokonami foresees that by lifting the tone of the stories and songs to be given to the common people and the young men who throng to hear them, their mental and moral conditions will be raised to a higher level.

Quite recently Mr. Tokonami, in the capacity of president of the Railway Board, has called into service the popular *naniwa-bushi* singer, Naramaru, according him the treatment of a high official, with a view to cheering the employees of the railway. The sudden elevation of this plain singer has raised a volume of criticisms, some mixed with ridicule, as the singer is not classified among the high-grade musicians, though he has been a great favorite especially with the laborers. The practical result of the attempt by Mr. Tokonami is, however, a matter for the future to decide. What seems interesting now is the fact that the Home Minister has opened his eyes to the necessity of reaching the heart of the masses through the ears, which may finally lead to the musical progress of his country, by the realization that good music is a most powerful element in moulding the character of the people.

Several hundred persons of the Karuizawa community are reported to have filled the Auditorium on July 29. Opening with piano solo by Miss Edgar, vocal solos were given by Miss Hatcher, soprano; Miss Spencer, contralto, and Mr. Davey, tenor. Violin solos were played by Miss Buncombe. The concert was concluded with a piano solo by Mrs. Davey.

The Japanese Military Band, composed of twenty-seven members, attached to the Fourth Division of Osaka, has returned there after a year of activity in Siberia. The band had to go through severe heat and cold. At Habarovsk they played to the march-past at a temperature of twenty-five degrees below zero. According to Bandmaster Moriya, they were frequently invited to Russian balls and charity concerts, the number of their performances amounting to 200. The Russian love of music, so much as to have the band play seven or eight hours continuously to their dance, was a wonder to the Japanese band. All the members have returned safely. C. H. I.

Bracale Singer Reported Seriously Ill in Costa Rica

SAN JUAN, COSTA RICA, Aug. 20.—Lina Reggiana, of the Bracale Opera Company, which has been appearing in this city, has been forced to retire from the company on account of serious illness. It is said that there is little hope of her recovery.

Oscar E. Schminke, composer-pianist, one of the founders of the American Composers' Fund Society, is spending the summer months at Kenoza Lake, N. Y.

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Admirable Record of Sacramento Schubert Club



Photos by Christian & Coover

No. 1—Percy A. R. Dow, New Director of Schubert Club. No. 2—Oenone Smith, Soprano Soloist, Prominent Founder of Schubert Club, and Musical Editor of "Sacramento Bee".—(Photo by Coover Studio). No. 3—Howard McIntire, Founder and Continuous President of Schubert Club.—(Photo by Coover Studio)

SACRAMENTO, CAL., Aug. 25.—Foremost among musical organizations of Sacramento ranks the Schubert Club, a mixed chorus, with Percy A. R. Dow, of Oakland, as the present conductor.

Organized but four years ago, through the active efforts of Oenone Smith, musical editor of the *Sacramento Bee*, Howard McIntire and a few other music lovers of the city, the club has steadily grown to more than 100, from a charter membership of thirty.

Edward Pease, one of Sacramento's sterling musicians, was the first conductor and served in that capacity until his departure, last year, for France with the recreation bureau of the Y. M. C. A.

Too much credit cannot be given Howard McIntire, the club's president, who has been both fearless and tireless in his efforts to make this one of the best choral clubs in northern California, and this ambition has succeeded almost beyond hope. Enlisting the co-operation of the Saturday Club, and the various vocal studios of the city, Mr. McIntire has built up a club personnel representing the leading teachers of the city, and, in many instances this representation does not end with the students but comprises many of the teachers as well.

Another founder to whom the club owes much is Oenone Smith, who may be counted upon at any time to give to the reading public, through her columns in the *Bee*, a clear and concise criticism of musical affairs, and who has always a favorable word to say for local artists who are really sincere. A feature of her large musical page is found in cullings from *MUSICAL AMERICA*, giving many interesting events of the outside musical world to readers who might otherwise know little of these activities. Miss Smith has been unstinting in her efforts, and has given of her vocal talent, as well as in her assistance as official critic.

With the departure of Edward Pease and Mrs. Pease, who was the club's most capable accompanist, there was naturally a short lapse until Mr. Dow took the helm, and from that moment the club began to grow by leaps and bounds, until by the end of the season there was a waiting list for soprano aspirants. The actual growth has been from thirty-five to 110 voices.

One concert under Mr. Dow's direction was sufficient explanation of this phenomenal growth, for he is one of the best choral directors the present writer has been privileged to hear on the west coast. The first formal program given in April, reviewed previously, was a veritable revelation, and it was the consensus of opinion that great things may be expected of this club. Another program of exceeding merit was given early in June, which included the Beethoven "Hymn of Nature"; Mendelssohn, "He Watcheth Over Israel"; "When Twilight Weaves" (Beethoven Minuet); Stebbins "Song of the Sea"; a couple of Fanning numbers, with Gounod's "Gallia" as the *pièce de résistance*. In the latter the soprano rôle was sung by Mrs. William Friend.

Soloists outside the club's personnel this year have been Mrs. M. E. Blanchard, James Edwin Zeigler, of San Francisco; Orley See, of Sacramento and Oakland, and the Sacramento Trio. Those who are regular members and have contributed so largely to the club's success in solo appearances are Mrs. Gertrude Warren, Mrs. William Friend, Mrs. J. Hayes Fischer, Mrs. Maud Redmon-Torry, Irma Shinn, Frances Peters, Geraldine Genshle and A. Jevovich.

As a most fitting close for the year's work, a concert was given in the Greek Theater, University of California, which more than sustained the excellent reputation of both director and club. On this occasion the theater was well filled with admirers of Mr. Dow, who came to hear the latest acquisition of this prolific di-

rector, and remained to admire and enjoy the work of the Schuberts. The Gounod "Gallia" was repeated with equal success, the soprano rôle being again sung by Mrs. Friend, most effectively. The two club soloists on this occasion Irma Shinn and A. Jevovich, received an ovation.

Previous to the club's summer vacation, an interesting business meeting re-elected Mr. Dow as conductor, and Mrs. Eliot McSwain as accompanist.

A. F. S.

REDLANDS, CAL.—Gretchen Wiesmore and Mary Rogers, pupils of Grace Eaton, recently gave a recital at the Congregational Church.

MUSIC CLUB FOR PLAINFIELD

New Body to Bring Noted Artists and Develop Local Talent

PLAINFIELD, N. J., Sept. 1.—In order not to be behind the times in the great post-war activities in the musical world, Plainfield has organized and incorporated a Musical Art Society. Its first undertaking will be to furnish four concerts during the coming season, two of which, vocal or orchestral, will be held in the High School auditorium. These will be open to the general public at a nominal fee. The others, open to members only, will be programs of chamber music and will be given in the Hartridge Auditorium. Later, the society plans to organize a large community chorus in order that the city may be enabled to develop its own talent as well as hear artists from the outside.

The following officers have been elected for the coming year: Mrs. Charles W. McCutchen, president; George P. Mellick, Arthur M. Harris and Maud Van Boskerck, vice-presidents; Lillie E. Moore, secretary, and John P. Stevens, treasurer.

Eric DeLamarter Offers Prize for Best Organ Sonata by American

A prize of \$100 is offered by Eric DeLamarter, organist and director of music, Fourth Presbyterian Church, Chicago, for a sonata for the modern organ. The only conditions are that the composer must be American by birth; that the sonata has not been publicly played before its appearance in the weekly recitals at the Fourth Presbyterian Church, and that its length be not less than twelve minutes and not more than twenty minutes. The judges will be Frederick A. Stock, conductor of the Chicago Symphony Orchestra; Clarence Dickinson, organist and director of music, Brick Presbyterian Church, New York, and Mr. DeLamarter. No manuscripts will be accepted after Dec. 1, 1919. Manuscripts should be sent to Mr. DeLamarter at 126 East Chestnut Street, Chicago.

Alois Reiser, the composer-conductor, returned to New York last week from his Connecticut summer place.

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"AFTERNOON" (Westminster), "Epigram." By Eugène Goossens, Op. 19, Nos. 1 and 2. **PERSIAN IDYLLS:** "The Breath of Ney," "Heart of Kalyan." By Eugène Goossens, Op. 17, Nos. 1 and 2. (London: J. & W. Chester.)

Two years ago this month the writer of these lines had the pleasure of introducing the brilliant young Englishman, Eugène Goossens, to the readers of this journal in a special article dealing with his music published up to the spring of 1917. He was unknown as far as this vast country was concerned. But during the seasons that followed his music gained hearings in America. And already he is prized by *cognoscenti*. He is recognized as an English modernist of strong individuality.

The four songs now before us for consideration reveal his growth, indicate how he has worked in his unusually personal way and point to his vital expressive powers. To be sure, they are caviar to the masses, who will experience a certain amount of difficulty in receiving his message. But little of the important music of our time—or any other time—is specialized in by the crowd. Not only is Mr. Goossens's utterance of a kind that will perplex many, but his treatment of his poem, his method of approaching his poem is all his own. Harmonically we find him one of the explorers of that fertile domain, and structurally we are able also to applaud his achievements.

Take "Afternoon," the first of the Opus 19 songs: a French poem by the critic G. Jean-Aubry, that tells

"The sea-gulls they come
And occasionally go . . .
Intensely I long
For sight of the sea."

This English version is by Anne Sturge—not a singing version, but printed on the page opposite the first page of the song for those who cannot read the French original. The scene is Westminster in old London town; in a modern way the poet delivers his love theme and Mr. Goossens duplicates its meaning in lovely musical accents. "Epigram" he calls the second song of Opus 19. A poem by the distinguished critic of the *Pall Mall Gazette*, Edwin Evans, for which M. Jean-Aubry has done a fine French version. The poem needs to be quoted, as it is a rare bit. It runs:

A poet sang to a flower, and many heard.
Those who loved the poet said, "How beautiful."
Those who loved him not said, "How charming."
The flower sang in reply, but only the poet heard.

Hardly a poem that many composers would—or could—set! Hugo Wolf in the right mood might have done it, to be sure. The fact is that Mr. Goossens has given it musical life; and in an exquisitely sardonic manner he has outlined its meaning. After the sarcastic "How charming" he has a measure in the piano which interprets the situation capitally, the piano playing a cheap tune, harmonized in real conventional style, with the direction printed at this place in the score that reads "like a sentimental ballad exaggerated." The voice then speaks the words "How charming" *quasi parlano*, and the piano answers it deep down in the nether regions of the bass. Of course Mr. Goossens has a sense of humor, without which he could not have written this song successfully. But like many things in this realm there is a subtle and serious note coupled with the fun and this makes itself known in the music of the final line of the poem and the unusually imaginative postlude in the piano. "Epigram" is, indeed, the only title possible for this song!

Mr. Evans is responsible for the poems of the "Persian Idylls," which come under Opus 17. For sheer beauty they are even finer than the songs of Opus 19. "Breath of Ney" is the first of the idylls; we learn that "ney" is a Persian flute. And we hear the flute begin its song in the second measure, a song that is bewitching, with its filigree curves and its original rhythmic character. Difficult to play because of its complexity, yet it wins its way into your heart surely and rightfully. Much of the piano part has had to be written on three staves, so as to get it down on paper; but Mr. Goossens has set it down so that when the player examines it carefully he

will find it entirely possible, baffling as it may seem at first glance. "Heart of Kalyan" is superb in every sense: a love poem, built up from the opening statement:

"Nightfall found us still seated
on the terrace. Long had we not
spoken, nor had I tended the Kalyan
that stood between us, for my
thoughts had wandered into the
kingdom of my desire."

The "Kalyan" is a portable brasier of charcoal, a footnote explains.

The poet goes on to tell us that the kalyan no longer glows, but when he breathes upon it a crimson fire glows on her cheek. He asks "Shall mine be the breath to kindle its glow?" and answers it: "And at moonrise her drooping head had found its pillow upon my breast." Again, a poem requiring more than an ordinary composer to interpret it. Mr. Goossens has glowingly accomplished a setting that must be reckoned one of the most important pieces of music that we have seen from his pen. The dull greyness of the kalyan that is no longer burning because it has not been tended, perhaps because the beloved is mourning for a love is reflected in the *Poco più mosso* of the song's second page, while from "Put but forth thy hand" the music rises to a passionate climax. The *Più tranquillo* which comprises the last page contrasts splendidly with it, and in the closing measures of the piano part, after the void has ceased, the composer brings in the motive, somewhat altered, which is on the word "kalyan" when it is first mentioned.

Great artists only we advise for these songs. They will be ridiculous in the hands of lesser deities. As to range—relatively unimportant matter in music of this kind—"Afternoon" and "Epigram" are for medium voice, "Breath of Ney," and "Heart of Kalyan" for high voice.

* * *

SONATA FOR VIOLONCELLO AND PIANO.
By Axel Raoul Wachtmeister. (Cincinnati-New York-London: John Church Co.)

New 'cello sonatas are infrequent enough these days to make one anxious to give every addition to the form very respectful consideration. Count Wachtmeister's sonata for 'cello and piano is an excellent example of a contemporary composer who can work in the form with happy results. His songs and choral pieces have in the past shown him the possessor of a creative faculty far above the ordinary and this sonata adds to his standing in no inconsiderable manner.

It is cast in three movements: I. Allegro moderato, B Minor, 3/4; II. Andante sostenuto, D Major, common time; III. Allegro ma non troppo, B Minor, 5/4. The composer, who is a Swede, has in many of his works given but little proof of the nationalistic impulse, a procedure in which many of his countrymen are strangely enough not unlike him. But in the first movement of this sonata there is the Scandinavian note to be found, both in the themes and in their treatment. And with this one recognizes a seriousness of purpose, a well turned musicianship and a feeling for the chamber music style, which not every composer can command. There is an admirable contrast in the slow movement, which is very well worked out. The last movement is in 5/4, that rhythm popularized by Tschaikovsky in the second movement of his "Pathétique," and since employed from time to time by composers either episodically or in entire movements. Count Wachtmeister utilizes it for the whole movement and his first and second themes in it are managed skillfully.

The work is one that deserves frequent hearings. It is fine, sincere music, written by a musician who has studied his art with application. There is a Brahms influence discernible from time to time, which is not to be deplored, for it is, as it were, the very soul of chamber music. The writing, both for the 'cello and the piano, is idiomatic and in more than a few places very effective. We are happy to record that an American publishing house, the John Church Company, has had the idealistic enterprise to issue it. The time may not be far off when extended compositions of merit will find our publishers as willing to publish them as their German and French *confrères* have been for many years. At any rate, we hope it is.

BATTLE HYMN OF THE REPUBLIC. Arranged by Blanche Ebert Seaver. (Chicago: Gamble Hinged Music Co.)

All these years we have been getting along with the wretched accompaniments for our national songs, the accompaniments that appear in so-called "standard" collections. Among the songs which have suffered most from this antique idea that "any old accompaniment will do" is "The Battle Hymn of the Republic." The lamentable piano-tuner's harmonic background, associated with it for a period, prevented the song having the recognition it deserved from birth. But during the war it proved whenever it was sung that it was the song that stimulated more than any of our songs. Julia Ward Howe's great words seemed to live anew in the days when we promised and were promised self-determination of peoples, freedom of the seas, a world made safe for democracy, etc.

It was in this period that Mrs. Seaver conceived the accompaniment to the song as it is now issued. She was acting as accompanist for Estelle Heartt Dreyfus, the Los Angeles contralto, at a recital at which Mrs. Dreyfus was to sing the "Battle Hymn." They found that the old, conventional accompaniment would not suffice; accordingly, Mrs. Seaver prepared one that would. The result proves to be an excellent one, suited for performances of this song anywhere and particularly in recital. For Mrs. Seaver has not made the error of having the same accompaniment for all the stanzas. She has felt the need for an absolutely different background for the stanza beginning "In the beauty of the lilies," and also for the refrain following it. Here she has displayed considerable invention in a nicely conceived treble accompaniment, suggesting flutes and harps hymning "Glory, glory, Hallelujah!" which the solo voice is directed to sing softly this time. The work which she has done is thoroughly musical, effective, and in no sense calculated or artificial. And it stands to-day as the only published accompaniment to the "Battle Hymn" that is worthy of being used. The others, referred to above, are pathetic examples of how inconsiderately good songs have been harmonized in years gone by.

There is a prefatory note in which Mrs. Seaver explains her purpose in having made this arrangement. She also tells of the three stanzas chosen for use, and prints the sixth stanza, for those who care to sing a fourth one. It is one that few are familiar with, so fine a one that we quote it:

"He is coming like the Glory of the morning on the wave,
He is wisdom to the mighty, he is honor to the brave,

And the world shall be His footstool,
And the soul of Time, His slave,

For God is marching on!"

The song is issued for medium voice. There is a dedication which reads: "To the memory of our beloved Theodore Roosevelt."

* * *

"AN INVITATION," "A Question," "A Fragment," "A Thought," "The Eagle." By Emil J. Polak. (New York: The Polak Studio.)

If we are not mistaken it was the lamented Putnam Griswold who introduced to New York a song by Emil J. Polak at his New York recital at Aeolian Hall the year before the noted American basso's untimely death. Mr. Polak at the time published a set of songs, which we regret to record have not been widely sung. He has in the meantime steadily added to his reputation as concert accompanist and coach and has now published himself the above set of five songs.

These are not in any sense as elaborate compositions as the set referred to. The composer seems to have profited by his experience and elected to write songs of smaller scope, not exactly writing down to a public, but rather keeping the demand of the masses in mind. There is melodic variety in the first four songs: "An Invitation," "A Question," "A Fragment," "A Thought," and the piano accompaniments are written with the sense of instrumental effectiveness that one expects of a pianist of Mr. Polak's accomplishment.

In "The Eagle," the last of the set,

Mr. Polak has made a very conspicuous setting of the famous Tennyson poem. But, fine as it is, we fear for it, because of the tremendous piano part, one of virtuoso dimensions, which Mr. Polak has conceived for it. To be sure, it is a magnificent piano background for the voice part, but who is going to play it? We are certain that Mr. Polak can play it alluringly; but if he is wise, he will simplify it and put the song out again in a simplified edition.

All five songs are issued for high and low voices. "A Question" is dedicated to Queena Tillotson, and "A Thought" to George Dostal.

* * *

CONSOLATION. By Cyril Scott. Vistas: "A Lonely Dell," "In the Forest," "The Jocund Dance." By Cyril Scott. (London: Elkin & Co., Ltd. New York: G. Ricordi & Co.)

Four new piano pieces are these, the single "Consolation" and the group called "Vistas." "Consolation" interests us more than the others, for it has in it a strong spiritual feeling; something of the fourth dimension seems to pervade it. It is a memorial to Archie James Rowan-Hamilton, a soldier friend in all likelihood of Mr. Scott, who died in service, and there is a dedication: "For Lena Rowan-Hamilton." The opening measures remind us harmonically of the opening of "Tod und Verklärung," though the harmonies are not even similar, much less the same. Very appropriately has Mr. Scott prepared this atmosphere if his harmonies suggest the transfiguration in death. And we think they do.

The design of the piece is clear, the material carefully treated. And the last page is one of the loveliest Mr. Scott has ever written, an elegiac bit that is truly affecting.

In "Vistas" we find three charming piano pieces, though the first two of them are not Mr. Scott at his best. "A Lonely Dell" is not unusual in any way, and "The Jocund Dance" is scarcely the Cyril Scott of 1918 or 1919, though there is no note to indicate that the piece is an early work. On the other hand, "In the Forest" is a magical bit, the kind of thing that has made us admire this man's music and his sensitive soul. The little bird-calls, alternating between the right and left hands and covering the entire first page, are not to be duplicated for their original qualities; how authentic they are we do not know, nor is it a matter of any consequence. This shimmering of the forest is painted gracefully in the section beginning in 5/8 time and changing as the mood calls to 7/8, 6/8, 3/8, etc. There is in this piece also a delicate melodic tracery that must be highly praised. A. W. K.

Klibansky Pupil Re-engaged for Stadium Concert

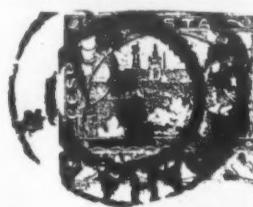
Many new engagements and appearances scheduled for Klibansky pupils include Cantor Bernard Woolff, who was heard with success at one of the Stadium concerts several weeks ago. He was re-engaged and has appeared on a program with Max Rosen, violinist. Sudwarth Frasier is meeting with continued success at Chautauqua, N. Y. Betsy Lane Shepherd renewed her contract to make records for the Edison Company and Virginia Rea has also been engaged for the Edison Company. Charlotte Hamilton appeared at His Majesty's Theater in Sherbrooke, Canada, in a concert program with signal success. Cora Cook gave a concert at Summit, N. J., where her voice and art found hearty appreciation. Among other important engagements of Klibansky pupils is that of Lottice Howell as head of the voice department at the Lucy Cobb Institute, in Athens, Ga. Mr. Klibansky has just returned from the Adirondacks, where he spent his vacation and has already begun work with his fall classes.

Mario Salvini Offers Scholarships

Mario Salvini, the New York voice specialist, director of the Salvini School of Singing, announces that he will this year award scholarships valued at \$2,000. The final competition will be held in October before a committee of noted singers, other musicians and critics.

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P

48

SO many various kinds of spelling of the new form of Emmy Destinn's name have been used, that it is interesting to receive *ex cathedra* information from the famous Czechoslovak singer.

The Cause of Satisfactory Piano Playing

By Eleanor P. Sherwood

[From "The Etude"]

THAT not all hand-made piano playing is satisfactory is evident from the widespread preference for machine records. However, there are still master pianists whose personal concerts are preferred; whose tides of musical eloquence, spontaneous as miracles, sway even a sophisticated audience with their irresistible emotional impulse. Yet this spontaneity, upon investigation, is found to result from that superlative degree of command in which art conceals art. And when piano playing gives complete satisfaction there is a reason. Not instinct, ear and temperament, nor knowledge, nor technic, can suffice alone to produce desired result, but the proportionate happy conjunction of all matters concerned is always imperative.

Those who have the education often lack the inspiration.
Those with ear and inspiration, sometimes need more education.

The Doctor of Music is an encyclopedic repository of scientific lore. The gifted composer accumulates essential knowledge, less for its own sake than for its inexhaustible possibilities of artistic application. Also, relative to piano composition, for those opportunities for ingenious, enharmonic camouflage—afforded by the compromise of pure acoustic science in even temperament. Neither music doctors nor inspired composers are necessarily master pianists. Quite frequently they are neither Liszts nor Rubinstein. Nor were these impassioned virtuosi composers of the Helmholtz or Tyndall type of acoustician. It is seldom, if ever, that the same musician is supreme as theorist, composer and technical interpreter; a LIVE WIRE in the art of trans-

mitting music's every shade of psychic meaning. For owing to the brevity of human life and to the vast scope of the science of music; to its multiform applications in the art of composition; and to the rigorous exactions imposed by its adequate technical interpretation, musicians, like other artists, do well to specialize. In the opinion of the late William H. Sherwood, a thoroughly enlightened, technical transmission of the infinitely versatile spirit, which characterizes piano repertory, is as fine an art as that of composition itself—an art quite as worthy of mastery, yet one less frequently mastered—no doubt owing to the severe conditions involved in expressing the elusive essence of wordless music through the material medium of muscular control. Yet practically to fulfill all of the conditions imposed by diverse interrelations of music elements, in each specific composition, is at once the aim of the interpretative pianist and, when attained, the cause of his satisfactory playing. Directly conducive to this aim is the habit of placing mentality and psychic perception back of ear discipline of technic—a habit of co-ordinate study and practice which cannot be formed too soon. And, on this indispensable basis of proportionate correlation, every composition should be jointly studied and practiced, in accordance with its own peculiar appeal to the ear and imagination, as conditioned by its specific artistry in applying essential knowledge of allied theory and technic.

Many, however, disinclined to mental effort and trusting instinct and temperament to carry them through are content to play superficially—heedless of promiscuous tone consequences which result, when proportionate values of combined music elements necessarily back of significant touch and pedaling—are disregarded. The pianist whose playing satisfies, on the other hand, commands not only the catch-what-one-can, sight-reading habit of SKETCHING a composition but also penetrates to the root of the matter by analyzing proportionate notes and rests—as precisely conditioned by the given music, however complicated may be the polyphony of its combined thematic and attendant parts—and then proceeds—through ear-directed touch and pedal control—to vitalize these otherwise insignificant note and rest symbols of music into their proportion-

ate equivalents of rhythmic tone and no less pulsating silent time, in each beat, measure, phrase-member and series of connected phrases.

Simultaneous control over various independent muscular activities, in effecting proportionate connections and contrasts inherent in the phrasing of music, may be demanded at the merest fraction of a beat; activities which concern not only independence between right and left hand, but also between different fingers of each hand and between hand and foot technic—if the pedal is to fit in (and OUT) harmoniously. And, of course, the beat—at whatever tempo and even during "rubato"—must be held steady, in pulsation from accent to accent, as the tick of a clock, however variable its proportionate, fractional or multiple tone or rest values. And these necessitate: either consequent touch lightness and prompt finger lifting from key to key, relative to evanescent passing effects; or else, due touch energizing and sustaining—whether by touch or pedal—for long, sonorous tones, when these are designed to permeate the music atmosphere. Nor do the irregularities of distance and of black or white key level, to be encountered in transfer of duly poised positions from point to point across the keyboard, facilitate keeping the beat steady. In fact, precisely HOW, HOW FAR and WHEN—at which beat or at which fraction thereof—to transfer position, without disturbance of either muscular balance or even time-keeping—are considerations more obviously necessary than intelligently controlled. Yet both pitch accuracy and interpretative tone production depend upon their command.

Complex embarrassments of rhythmic tone detail abound. In order that it be heard duly fitted into whatever inspired composition design may be in question, it is imperative that all proportionate music values, no less than the mere pitch of tones, penetrate from competent conception—gained through analysis, rooted in knowledge—to interpretation touch and pedaling.

With all requisite conditions co-ordinated, the master, at last oblivious to past efforts, becomes a susceptible medium for the communication of music's innermost mysteries. Their own inexhaustible fertility of suggestion—all sufficient to fire the imagination and temperament of the fully equipped artist—thus finds spontaneous expression in creative piano playing, which is at once authoritatively interpretative and satisfactory.

YOUNG JACKSONVILLE CONTRALTO JOINS THE HINSHAW FORCES



Nell Howze, Youngest Recruit for Society of American Singers

JACKSONVILLE, Fla., Aug. 21.—Nell Howze, a Jacksonville girl, scarcely out of her teens, has been engaged by William Wade Hinshaw to sing twenty contralto roles during the coming season of the Society of American Singers at the Park Theater of New York.

Miss Howze studied, while in Jacksonville, with Lyman P. Prior, himself a former pupil of Oscar Saenger. During the last two years Miss Howze continued her vocal work with Mr. Saenger, developing a luscious, true contralto.

The new singer will appear in "Tales of Hoffman," "Robin Hood," "Mignon," "Carmen," "Faust," and "Cavalleria Rusticana."

W. M.

MABEL BEDDOE IS PRESENTED TO THE PRINCE OF WALES



Mabel Beddoe, the Canadian Contralto, in Canada, Her Native Heath

TORONTO, CAN., Aug. 30—Mabel Beddoe, the Canadian contralto, and her accompanist have been spending the summer at the home of Miss Beddoe's parents at Lake Muskoka, where she has been delving into song literature. She has brought forth some novelties for her coming season. She also has devoted a great deal of time to athletic sports, teaching and giving a few private recitals at the homes of prominent musicians nearby and at Maine University, Oxford, Ohio. During May and June, the contralto gave her time exclusively to singing for the soldiers in Canada and in virtually all of the camps and hospitals in the vicinity of New York. At Fort Hamilton, New York, she sang before 2600 soldiers and had to sing five songs before she was permitted to leave the platform.

Miss Beddoe recently had the honor of being presented to the Prince of Wales upon his visit to this city.

An excellent offer to open the vocal department in a piano school at Walla Walla, Wash., was received by the singer, but she declined this splendid opportunity, as she preferred to remain in New York.

CONCERTS BY GERMAN PRISONERS IN JAPAN

Musical Entertainments Given Each Day
—Japanese Taking Keen Interest in Teutons' Programs

HEIJIRO IWAKI, HAMAMATSU, JAPAN, Aug. 9.—What are the German prisoners of war in Japan doing?

Since being taken prisoner at Tsingtao, the German soldiers have been quartered in several cities of Japan, and their industrious nature has been called into service for the various branches of Japanese industry. At the Commercial Museum of Nagoya their dexterous workmanship was exhibited during the month of June. The interests of the spectators were doubled by the additional musical entertainments given each day by the German prisoners, led by Corporal Georg Scheffel, vocal master, and Max Schumann, the bandmaster.

The Germans knew how to make use of their musical talents as well as their technical skill, and several wonderful performances have been displayed in various places. For instance, the city of Hiroshima has been the scene of many interesting concerts by the German soldiers there. Of course the programs consisted mostly of pieces by their native composers, but the variety of their offerings enchanted the Japanese audiences.

C. H. I.

Billings Musicians Giving Special Concerts Throughout Montana

BILLINGS, MONT., Aug. 29.—Marcia Bailey, pianist; Blendina Hays, vocalist, and J. C. Thompson, violinist, three members of the Losekamp Conservatory of Music faculty, which is a part of the Billings Polytechnic Institute, spent two weeks touring in Yellowstone and Fergus counties endeavoring to quicken an appreciation for classical music in these rural communities. The programs comprised works of Chopin, Liszt, Kreisler, Debussy, Massenet, Wieniawski, Elgar and Lieurance.

HELEN WEILLER CONTRALTO

is singing

A SOUTHERN LULLABY
By R. Huntington Terry
THE COCK SHALL CROW
By Charles S. Burnham
THE LITTLE FISHERMAN
By Eastwood Lane
THE PRAIRIE MOON
By E. R. Kroeger

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Bridgeport Community Orchestra to Make Début



B RIDGEPORT, CONN., Aug. 28.—The picture shows Mayor Clifford B. Wilson officially recognizing the first Bridgeport Community Orchestra at rehearsal. This orchestra will make its début the second week in September, at an outdoor pageant, "The Feast of Freedom," sponsored by the Bridgeport Community Service commission. Dr. Louis Smirnow has written the masque and John Adam Hugo the incidental music. From left to right, the members are: Esther Jorgenson, accompanist; Dr. Louis Smirnow, John Adam Hugo, Mayor Wilson, Mrs. Howard Speer, president of the organization and accompanist; Frederick Wieland, bass player; Alvin C. Breul, music director; Adele Gutman Nathan, of Baltimore, director of pageant; Frederick K. Brown, executive secretary, Bridgeport Community Service commission; J. Henry Hutzel, leader.

ITALIAN FEDERATION GIVES EXCELLENT OPERA

"Cavalleria" and "Pagliacci" Heard With Fine Cast at Brooklyn Academy of Music

The Italian Lyric Federation gave its first public performance at the Brooklyn Academy of Music on the evening of Aug. 30. The works chosen were "Cavalleria Rusticana" and "Pagliacci."

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Viewed as a whole, the work was of unusual excellence. Any operatic performance of any sort in New York inevitably challenges comparison with the Broadway house, but it must be said that, in the main, the present performance suffered but little in the comparison. The singing was in every respect of an unusually high order, many of those taking part showing voices of such beauty and technical equipment, both musical and dramatic, as to cause wonder why they are not heard frequently in regularly established opera companies.

Romeo Boscacci, who was the *Turiddu*, won the audience from the first notes of the *Siciliana* and he deserves great credit for singing it in the remote part of the scene, as the aria gained immeasurably in dramatic effect from not being sung directly behind the curtain. Roda Marzio as *Santuzza*, was palpably nervous at the beginning and her acting suffered in consequence, but once under way in the duet with *Turiddu*, she sang and acted with the greatest possible abandon and gave a performance of the rôle that was worth remembering. G. Puliti was an excellent *Alfio* and besides disclosing a voice of great beauty, infused dramatic interest into this most thankless of parts. Lavina Puglioli and M. Serena made all that was possible of the rôles of *Lola* and *Mamma Lucia*.

"*Pagliacci*," while excellently done, fell a trifle short of the standard of the first opera. It requires more repose and more nicely adjusted vocalism than the Mascagni piece. Eva Leoni was a petite *Nedda* and sang acceptably, and the Chevalier Alfredo Salmaggi gave a dramatically sincere rendition of the part of *Canio*. Excellent singing was done by A. Antola as *Tonio*. His voice is a clear, ringing baritone, as good on a high G as a low B flat. He was a little inclined to buffoonery which resulted in the audience not taking him seriously in the really serious moments. G. Interrante as *Silvio* also did some of the best singing of the evening. This young man was heard in recital a year or so ago at Aeolian Hall and he has progressed very decidedly beyond the very good work he did at that time. G. Rossini as *Peppe* sang his serenade nicely. The chorus in both operas made up in quality what it lacked in quantity. Carlo Peroni conducted with spirit and kept the orchestra and singers always in hand.

J. A. H.

Mme. Jeanne Jomelli will direct the vocal department of the Oahu College in Honolulu for the coming year.

ELIAS BREESKIN

"ONE OF THE BEST VIOLINISTS"—Chicago Tribune.

Lively will remain until the latter part of September, when she will return to Texas for the winter.

ADOLF TANDLER SELECTING NOVELTIES FOR PROGRAMS

Leader of Los Angeles Symphony Visiting New York—No Hostile Feeling Toward Philharmonic, He Says

Adolf Tandler, conductor of the Los Angeles Symphony Orchestra, was a visitor on Tuesday of this week to the office of MUSICAL AMERICA. Mr. Tandler is spending some time East, selecting novelties for his coming season's program and also engaging new players for his orchestra.

He informed a representative of MUSICAL AMERICA that the Los Angeles Symphony Orchestra would this year give a notable series of concerts, and that conditions for the improvement of the orchestra were never more favorable than at the present time. Mr. Tandler enters this fall upon his seventh season as conductor of the orchestra. He explained that his resignation, when the formation of the Los Angeles Philharmonic Orchestra was announced, was made because he believed that the musical life of Los Angeles could best be served by merging the orchestra material into one large body. As his resignation was not accepted, he feels it his duty to continue, with no hostile feeling toward the new orchestra, but with something of the added impetus which he believes comes from competition.

While in New York Mr. Tandler has been visiting his friend, Hugo Riesenfeld, manager of the Rialto and Rivoli theaters. The two conductors studied violin with the same teacher many years ago in Vienna, at the same time that another celebrated conductor, Artur Bodanzky, was also studying in the Austrian capital.

Houston Music Editor in New York

Katherine Allan Lively, musical editor of the Houston (Tex.) Post, who spent July and August at Cornell University, arrived in New York last week. Mrs.



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D'ARCHAMBEAU RETURNS FROM HIS NATIVE BELGIUM

Flonzaley Quartet's 'Cellist Tells of New Composers He Met Abroad

WAN D'ARCHAMBEAU, 'cellist of the Flonzaley Quartet, returned recently from a visit to his native Belgium. Mr. Archambeau had gone there to take stock, so to speak, of what the war had left him, and to visit his parents, whom he had not seen in five years and who had lived through the horrors of the invasion. Those closest to him he happily found alive and well, though they had come out of great tribulation. But he had lost a number of more distant relatives and much of material worth.

Mr. d'Archambeau found the expenses of living abroad—particularly in Belgium—as high as they are here, and with respect to certain commodities, such as meat, still higher.

"The fact is that if conditions con-

inue as they are the standard monetary unit will have to be changed," he believes. Instead of having as a unit the franc will probably be found necessary to make it something between two and three. For the value in purchasing power of the franc is vastly less than what it used to be. For shoes to-day you pay twenty to 100 francs, for example."

(You do that here.)

"But despite the costs and privations

found an unexampled gayety of spirit among the people. This astonishes the average foreigner. You might expect to

find sullen weariness and dull despair in

persons that have suffered so cruelly.

But the reaction has had entirely the

opposite effect. Everyone is jovial in

the reaction from the nightmare of the

war years. Furthermore, Brussels is

being made spick and span after the

neglect suffered during the conflict. The

seeds that grew in the Bois have been



Iwan d'Archambeau, 'Cellist of the Flonzaley Quartet'

removed, the streets and houses cleaned. Everywhere is an atmosphere of lightness and festivity.

"There was music in Belgium during the war quite apart from that sponsored by the Germans. Perhaps the most interesting was that furnished surreptitiously by a string quartet, composed of patriotic Belgians. Its sessions were secret and its patrons some of the most influential and art-loving Belgians. The Germans never found out about these patriotic séances. Quartets by Beethoven and all the great masters were performed. Now that secrecy is no longer

necessary the organization will probably be made permanent.

"One of the eminent musicians I met in Belgium was the veteran violinist, César Thomson. Thomson, though an octogenarian, is in all respects as young and vigorous as a man of half his age. I remember him running after a street car and boarding it with a flying leap.

"As for music, little has been written, of course. But I heard works of great interest by a composer named Veulze, a man whose name should become known. Something else by a young Belgian, Delcroix, as well as compositions of worth by the better known Jongen. More music will come, I feel, when things grow more settled."

Mr. d'Archambeau has gone to rejoin his colleagues of the Flonzaley Quartet to rehearse in the summer retreat of the organization.

AWARD LADD SCHOLARSHIP AT CALIFORNIA UNIVERSITY

Catherine Urner, Soprano and Composer, Wins Two Years' Course at Paris Conservatoire

SAN FRANCISCO, Cal., Aug. 25.—A biennial scholarship has recently been established at the University of California in memory of George S. Ladd, which provides worthy students of music with a two years' course of study at the Paris Conservatoire.

The winner of the first award is Catherine Urner, who will leave early next month to continue the studies which she has been pursuing here for the past five years. She is a graduate of the Miami University, Ohio, and a student of the Peabody Institute, Baltimore. Her first two years in California were spent at the State University, where in 1916 she composed the music for "The Parthenia." Her recent study has been with William J. McCoy, author of the well-known text book "Cumulative Harmony." At the Greek Theatre on Sunday afternoon the program was devoted to the compositions of Miss Urner, the following numbers being presented: Songs, "The Lilac Tree," "Pastoral," "Hills," sung by Lena Frazee, mezzo-soprano; Sonata for violin and piano, played by Arthur Conradi and George Boosinger Edwards; Songs, "When Poppies Blow," "A Kettle Croon," "Gypsy Heart," sung by Catherine Urner, soprano and composer; Duet, "Spring Song," Catherine Urner and Lena Frazee. E. M. B.

At his appearance in recital last month in the Schwab Auditorium before the Pennsylvania State College, Henri Scott, the Metropolitan basso, featured a number of American songs. Among them were H. T. Burleigh's "Ethiopia Saluting the Colors," Densmore's "Roadways," Laforge's "When Your Dear Hands," Victor Harris's "When Daddy Sings," Penn's "Smilin' Through," Vanderpool's "Values" and James F. Cooke's "Eyes of Irish Blue."

**LOLA JENKINS
HEARD IN MANY SUMMER CONCERTS**



Lola Jenkins, Soprano

The young soprano, Lola Jenkins, who was heard last spring in a recital at the Hotel Majestic, New York, has been active this summer, singing at a number of concerts. Miss Jenkins was soloist on Labor Day at the Mizzen Top Hotel at Pawling, N. Y., for which she was specially engaged. She scored a decided success on this occasion. In addition to this she has been singing the Japanese rôle this summer in a musical revue by J. Ellis Kirkham.

Minnie Tracey to Reopen Her Cincinnati Studio on Sept. 10

Minnie Tracey has been resting and taking the baths at the Altamont Springs Hotel, at Fort Thomas, Ky., during the last few weeks, and reopens her studio in Cincinnati on Sept. 10. She has a large class awaiting her return to begin her work. Two of her pupils, Helene Kessing and Billie Huber, recently appeared for a week's engagement at the Zoo, in Cincinnati, with the Cincinnati Symphony Orchestra, under the direction of Mr. Beresini.

Mme. Helvor Torpadie Resumes Classes

Mme. Hervor Torpadie, the New York vocal teacher, will begin her teaching this year, after her summer's vacation, on Oct. 1 at her Carnegie Hall studios.

AUGUSTA COTTLOW

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J. Dunton Green in *London Arts Gazette*, Feb. 8, 1919.

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Music in the Education of the Common Man

By J. Lawrence Erb
in the "Musical Quarterly"

AMONG the Greeks, the Hebrews and the Oriental peoples of antiquity, the place of music and art in the education of youth was an honorable and indispensable one. When the first universities were established in Europe, music occupied an important place in the curriculum. Harvard, our first American institution of higher learning, when it was founded more than two hundred years ago, included music among the courses offered. But our Puritan forefathers had a deep-rooted antipathy to anything which smacked of levity or which bore any trace of the former things against which Puritanism was a protest. They frowned upon music except the singing of psalm tunes and made it illegal for any man to be a musician by trade in the Colony of Massachusetts Bay. Consequently, the cultivation of music in secular life died out entirely during the seventeenth century and, even in connection with the church services, the number of tunes in common use dwindled to a mere handful. Fortunately for the cause of music in America, the eighteenth century saw a decided change, even in New England's attitude toward music and Boston, Charleston, S. C., Philadelphia, New York became the centers which kept thoroughly abreast with the musical development, at least of England, and which had the opportunity to enjoy creditable performances of concert-music and English operas then in vogue in London.

In the main, however, it was not until well along in the nineteenth century that musical culture began to reoccupy its former place in the social and educational scheme; and much credit is due to Dr. Lowell Mason and his associates and disciples in the public schools and to Dr. John K. Paine, who for so many years held up the torch in Harvard University. Looking backward twenty to twenty-five years, the development of musical activity both as an art and as an educational force has been prodigious. One can scarcely realize how few public schools and colleges or universities even a generation ago paid any attention at all to the serious study of music and how fewer still treated it as of equal importance with the other educational features.

It is no longer a question whether music shall enter the educational scheme. The important problem before educators now is the basis upon which it shall enter and the place which it shall occupy in education. It is not even a question as to the type of professional training which the music student should undergo or any of the other important matters entering into the education and exploiting of performers and leaders. It is a much bigger and in some respects a much more complex problem; and in it are involved the nature of music and its part in the life of the common citizen as well as the best method of giving to the common citizen the training which he should have. This again raises the question of the extent to which the energies of public education should be applied to musical education. In other words, how far is the State justified in offering free instruction in music? These are important questions, and it is high time that some sort of agreement be arrived at, among musicians at least, in order that the maximum of progress may be made with the minimum of lost motion. While there is much energy expended in planning and carrying out musical education for professional purposes there is not as yet a great deal of concentration upon any single line of action which would represent the consensus of opinion of the thinking teachers and which would, therefore, presumably form the most profitable basis upon which to proceed in musical education for the layman.

What has music to contribute to the common citizen? Why should he spend his time and energy and why should the community spend its money on musical education for his sake? What should he get out of it? First, let me call attention to the disciplinary and intellectual value of music,—not because this is the highest use to which music can be put, but because it is the side which appeals most directly and most forcibly to the trained educator. The great bulk of school teachers still maintain the old-fashioned point of view,—that the value of a course lies in large measure in the mental discipline which it affords,—and such courses which are of purely practical value are even yet in their eyes more or less step-children in the educational scheme. Their attitude is as though one were to insist that the virtue of food lies in the eating, not in its value to the system. We know what such a point of view carried out in practice would do to our systems, and we have a few rather unpleasant words which we apply to the people who "live to eat." I am inclined to believe that the music teacher is not particularly sympathetic with the attitude of the educational world in this particular, for, while, of course, discipline is necessary for the acquisition of the ability which we call "technique," yet, as Hamlet said, "The play is the thing"; and we are inclined to measure the success or failure of any teacher by the ability of his pupils to *make* music. However, the music teacher is working more and more with the teaching world at large, and he must learn to accept its point of view and to adapt himself to that prevailing in the larger scheme. Therefore, he might as well make the most of the value of music study as "discipline." This value is undoubtedly, and it will open many a door to him which otherwise would be fast closed. After all, if he desires to teach music (and he feels that he should) to the children in the schools, he must first obtain the permission and co-operation of the authorities, and he must obtain that permission and co-operation on any basis which he has in common with them. Therefore, he must be careful to see that the music teaching which he does will bear the scrutiny of men and women who are in the habit of analyzing methods and who look for results in discipline from any course to which they give their approval.

This is not in the least difficult, for we all realize that the good drill-master of a chorus or orchestra has his performers as completely under control as a colonel his regiment. The difficulty comes rather in the more intimate relationships between teacher and student in the classroom. Here, where the groups are smaller and where interest in the material is very likely to outweigh the interest in manner of presentation, the teacher must be careful that his work is as accurate and painstaking and pedagogically correct as would be expected by the superintendent of schools from his teacher of arithmetic or reading of Latin. In other words, as an educator, he must not fall short in any detail of the standards to which his colleagues, teaching other subjects, are required to measure up; for if he does fall short he, to that extent, minimizes the value of music educationally and his own success as a member of the teaching force of the institution.

There are still a great many people whose education was obtained under the old régime which put culture first. These people underwent the discipline of which I have just spoken, but with the discipline went the acquisition of a large store of the traditional learning and literature of the world. Their culture formed a common basis upon which men and women might get together and exchange ideas and experiences and upon which they might build the specialistic training

which earned them their livelihood or gave them their professional standing. The advocates of the humanities in education are still numerous and influential, and their case is a strong one. Some of them are not, alas, awake to the value of music and the kindred arts in a cultural scheme of education, but, in the main, the advocates of this system find a place, if not one of first importance, for music, at least as an accomplishment. Now one of the purposes of an accomplishment is to make its possessor socially more agreeable, to smooth the pathway for social intercourse, and to serve in many cases as a point of contact between people who might otherwise find nothing in common. It might seem somewhat absurd for a musician to urge this as an argument in favor of music in the education of the common man, yet we know what an important part social intercourse plays in all human activities; how a "good mixer," as we call him, has valuable assets quite apart and distinct from his technical knowledge or his professional skill; how much of business, politics, even government, depends upon the personnel equation. How can it be possible that an element so important in the getting on of a man should receive so little of attention as it does in our educational scheme? Music is by common consent an "open sesame." We all know the familiar story of our great millionaire who is reputed to have won his way as a young man to the heart of his employer and later to preferment through his singing and playing of folk-songs. Even from a purely mercenary point of view, the ability to sing and play and the acquaintance with at least familiar musical literature are of undoubted value to every man and woman in this important direction.

But to proceed a step further, the value of music to the common man is much greater than we are in the habit of realizing from the standpoint of what it does for his leisure. We are told that the average young person is very thoughtlessly laying up for himself a most stupid old age, that, through his neglect of literature and art, through his insistent craving for action and excitement, through his apparent refusal to think, he is robbing himself of all of the important assets which a man needs when, for any reason, he is cast on his own resources by illness or misfortune or old age. Perhaps the real situation is not so alarming as appears on the surface, yet there seems to be no doubt that, except for music, very many of our young people have none of the traditional assets along that line. All the more reason, therefore, why, at the impressionable age, the mind and heart of every child should be stored full of the resources which music can give. An education is not for a day nor merely for the purpose of enabling one to make a living. As the life is more than the raiment, so an education should and must prepare the youth to meet all the relations of life; and the most important of all relations any man has to meet is that with himself. A vapid, empty personality must be, in the last analysis, the most awful thing to which its possessor can be doomed; and it is a part of our education so far as possible to save our young people from such a fate.

Of course, the State has a right to ask of any of the courses included in the educational curriculum, "What do I get out of this?"—"What does this particular subject contribute toward good citizenship and efficiency?" Here, I believe, the advocate of music in education has one of his strongest arguments. A singing nation is not likely to be anarchistic. Music and good order go together. In its very essence, music makes for those things which are good and uplifting and is opposed to those which degrade and set people against each other. I am aware that there are some recent manifestations of the musical art which would seem to disprove this assertion and that the choir gallery is usually called the "war department" of the church, but it would not be difficult to explain away these apparent discrepancies. Without the slightest doubt, music is one of the strongest influences for law and order and right living which have yet been turned loose in our modern civilization, and its intimate relation with religion and patriot-

ism serves simply to illustrate how true this is.

Assuming then that music has a place in public education and that it is the right and privilege of every boy and girl to receive as part of the general training a specific routine in music, there remain yet two important matters to be considered: First, the proportion of such training, and, second, the form that it should take. The proportion of music work as compared with the sum total would probably vary considerably with each individual outlining the course—but that is not peculiar with music. An enthusiastic mathematician can wax eloquent over equations, while the enthusiastic agriculturalist will sing of corn and hogs in lays befitting a minstrel. The man whose heart is not in his work minimizes the importance of that work; so have no quarrel with the musician who wants to include more music training in the scheme of things than the general public is willing to accept. Surely if he is not enthusiastic about musical education, nobody else may be expected to be. However, it is only fair to state as a fundamental requirement that the music in a public school education shall serve the same general purpose as any other element in that education.

The high school does not pretend to turn out specialists in English or mathematics or manual training or domestic science. Its business is to furnish an all-round basis upon which the higher and specialistic development may gradually be built. In the same way the music teachers in the public schools have no right to aim at nor to expect preparation even in a slight degree, for professional activity in the young men and women who have completed the high-school course. The aim of the music teaching in the schools should be, first, an acquaintance with some of the best musical literature and some idea as to its standards. Necessarily the music must be adapted at all points to the mind of the child, so that while the child in the lower grades may feel most at home with simple ditties on a par with "Mother Goose" and the other literature which is dear to the childish heart, the taste gradually forms and matures until the high school boy and girl ought, if properly led to it, be able to appreciate the Classics in music quite as much as in literature. This does not in any sense presuppose nor include intensive technical training. It means acquaintance with the compositions themselves rather than the attempts on the part of the immature child to perform such compositions adequately. You may call it "Appreciation" or anything else you please, but this to my mind is the first and most important thing that needs to be done along the line of music study in our schools.

Hand in hand with this must go the study of music-reading; for who ever heard of a person who pretended to be even slightly educated who could not read at least his own language? I am utterly out of sympathy with any system of education which does not provide, as a fundamental, good sight-reading. We cannot hope to have educators take us seriously if this most indispensable element is omitted from the training of our children. But I am just as thoroughly out of sympathy with that form of music study which consists in training the helpless child to do "stunts." There was a time that some of us can remember when it was customary to exploit the physical training work, when every commencement or other entertainment had to have its dumbbell-drill or some other similar exhibition. It was in the days when physical training was on probation, when it had to make its appeal. Now the physical training is a part of the curriculum in every well-organized school, we spend less time in "stunts" and more in making the work constructive and adapting it to the needs of the individual. It is about time that we treat music studies in the same way.

The proportion of music study to the total amount of time expended by the pupil ought, undoubtedly, to be considerably larger than it is at present in the average school. I fear there are too many school systems where even yet the

[Continued on page 38]

MARION CHAPIN

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Record Season Ahead for Amy Ellerman and Calvin Coxe



Charles Gilbert Spross, Amy Ellerman and Calvin Coxe After Their Recent Recital in Millbrook, N. Y.

MY ELLERMAN, New York contralto, and Calvin Coxe, tenor, sang at a concert given in Millbrook, N. Y., with Charles Gilbert Spross, the noted composer-pianist, on July 9. Miss Ellerman has been spending much of her summer in South Dakota. She and Mr. Coxe are booked until Aug. 15. A partial list of their appearances includes Enid, Okla., Aug. 18; Kingfisher, Okla., Aug. 19; El Reno, Okla., Aug. 20; Perry, Okla., Aug. 21;

NEW ORLEANS OPERA ARTISTS ENGAGED

Contracts Signed with French Singers—Schuyten to Open Conservatory

NEW ORLEANS, Aug. 27.—Harry Bruns-
ick Loeb has received a cablegram from
ouis Verande to the effect that all is
ing well, all artists have been en-
gaged. Mme. Verande, who is in New
leans in charge of certain details inci-
nt to the advent of the opera company,
as also had encouraging tidings by
ble, and indications all point to a "Be-
re the War" grandeur of operatic pro-
ctions. Mr. Loeb leaves the end of
ugust for a visit to Mischa Elman and
friends at Newburgh-on-Hudson and
sewhere, a well-earned vacation after
duous duties in connection with the
ming opera season, in his relation as
neral manager thereof.

Renovation and redecoration of the French Opera House, built in 1859, though by no means the first home of opera in this city, is progressing rapidly. The stage will be equipped with an almost entirely new set of special scenery. Much of the repertory to be presented by the company during the season will come from works that have not appeared in New Orleans, such as "Griselidis," "L'Enfant Prodigue," "Monna Vanna" and "Pelléas and Mélisande." Royalties and costumes have been arranged for. Verande expects to sail for America Sept. 6.

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which has made Americans realize the advantage of educating musicians at home instead of wasting time and money for foreign training. The American musical education system will be designed to place American students in American opera houses at salaries formerly paid to the foreign-born. The course will include preparatory musical training and a full conservatory course of five years, training in concert work, operatic experience, languages, diction, expression and ensemble work will be offered. A symphony concert will be given each month for the benefit of pupils.

LAMBERT MURPHY AT TACOMA STADIUM

**Tenor Welcomed by 15,000
Persons in Last Concert
of Summer Series**

TACOMA, WASH., Aug. 15.—To the majority of those attending the final concert of Tacoma's summer festival series, on Aug. 14, Lambert Murphy, the soloist of the evening, was unknown. The concert was the sixth in the course which opened in June. Mr. Murphy, visiting the Pacific Coast for the first time, received a welcome which amounted to an ovation.

With the announcement that the program to be presented could contain many "request" songs, the committee in charge received innumerable requests for favorite numbers. Making his first essay in open air singing, the Irish tenor gave the recitative and aria, "Waft Her Angels" from Jeptha, following it with Purcell's "Passing By" and the Mendelssohn "Hymn of Praise." The group revealed a rich voice of magnificent timbre, and perfectly gauged to the huge space across which it was sent to make for itself a memorable place in the hearts of 15,000 listeners.

"Celeste Aida" of the second group, the only number given in Italian, was followed, as were other program numbers, by several offerings from the "request" lists, and then came Irish ballads. The familiar songs, "When the Roses Bloom," "I Hear a Thrush at Eve" and "Christ in Flanders," were closing offerings. Edgar E. Coursen, the Stadium accompanist, assisted in his usual excellent style.

Officers of the board of directors which will have the management of the Stadium concerts for next year, are Henry G. Shaw, of the Tacoma Rotary Club, president; C. Milford Coye, president of the Kiwanis Club, vice-president, and M. R. Martin, of the Tacoma Commercial Club and Chamber of Commerce, secretary and treasurer.

Of interest to many Tacomans is the news of the marriage in Paris on July 15 of Genevieve Thompson of Yakima Wash., and Major John T. Quinn of Seattle, signal officer of the Third Corps Thirty-second Division, U. S. A. Mrs Quinn, who is a graduate of the fine arts school of the University of Washington, is a well known singer, prominent in musical circles of several of the Puget Sound cities. Following her graduation she was supervisor of music in the Colfax schools. She was sent to France in January, in company with Ethel Leach, Tacoma pianist, under the auspices of the General Federation unit of Y. M. C. A. workers.

Ziegler Pupils Heard at Asbury Park

ASBURY PARK, Sept. 1.—An operatic concert was given recently at the Coleman House by pupils of the Metropolitan School of Music. Mme. Anne E. Ziegler and Tali Esen Morgan, directors. The school is a branch of the Ziegler Institute of New York. Under the conductorship of William Tyrolier of the Metropolitan Opera Company, excerpts were given from "Pagliacci," "Faust," "Traviata," "Martha," "Samson and Delilah," "L'Elisir d'Amore," "Aida" and "Rigoletto."

E. C. Butterfield Goes to Pullman, Wash.

MORGANTOWN, W. VA., Sept. 1.—Frederick Curtis Butterfield, pianist, who previously to entering the war in the entertainment service was a member of the faculty of the West Virginia University, has resigned from that institution in order to take a similar position at State College, Pullman, Wash. Mr. Butterfield was connected with the Foyer du Soldat of the French army, and had thirteen months' service on the Rheim and Vesle fronts.



Beginning of John Adam Hugo's "Indian Song"

BRIDGEPORT, CONN., Aug. 29.—A slave song, "The Feast of Freedom," composed by John Adam Hugo, for outdoor pageantry, will be given during the second week of September by Bridgeport singers, under the auspices of the Bridgeport Community Service commission. Dr. Louis Smirnow wrote the words. This song will be sung by the entire community chorus of 2000 voices, led by a double male quintet, composed of Walter Smith, Howard Nettleton, Charles Williams, Leslie Huggins, Elis Lundberg, Charles Couch, Harry Bailey, A. W. Martin, Ernest East and Harold Truesdale.

The "Indian Song," also by Hugo, will be sung in chorus (in unison) by members of the Konckapotanuah and Wowompom tribes of Red Men. About fifteen "squaws" from the Camp Fire Girls, will assist. E. B.

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INDIAN NECK, CONN.—Raymond Hunter, of the Montreal Opera Company, was heard in recital here on Aug. 25.

KANSAS CITY, Mo.—Leta Wallace recently presented her pupils in recital at her studio.

PUEBLO, COLO.—Mary Badovinac, a youthful pianist pupil of the Schwinger School, was heard in recital on Aug. 22.

MIDDLETOWN, CONN.—Edith Oakley Martin has been appointed music supervisor of the public schools of this city.

MILFORD, CONN.—Lorenzo P. Oviatt, organist, was recently heard in recital at the First Church, assisted by Edward Mallory and Mr. Thalberg.

GREENFIELD, MASS.—A concert was given recently at All Souls' Church by the Prospect Hill Singing Class, under the direction of Mrs. Mathilda S. Hyde, of Deerfield.

BLANDFORD, MASS.—Neil Patterson was soloist recently at a concert given at the Country Club. He was assisted by Ruth Mitchell, vocalist; Mrs. John F. Adie, soprano, and R. D. Chaffee, tenor.

TORONTO, CANADA.—The Canadian Academy of Music and Toronto College of Music has recently added to its faculty F. S. Welsman, Dr. Albert Ham, W. O. Forsyth and Dr. Ernest MacMillan.

NEW BRITAIN, CONN.—Herbert Anderson, violinist, Theron Hart, organist, and the Arpi Sextet, were recently heard in concert at the Swedish Lutheran Church.

LANCASTER, PA.—Mr. and Mrs. Joseph E. Lanigan of the Lanigan Violin School of Boston passed through Lancaster this week, en route to Gettysburg. They expect to return to Boston about Oct. 1.

TACOMA, WASH.—Naomi Spotswood, Tacoma pianist, returned recently from Portland, Ore., where she was a member of the normal music class in the progressive system under Lewis Victor Saar.

SAN FRANCISCO, CAL.—The Choral section of the California Club have begun rehearsals under the leadership of Mrs. Richard Revalk. This is one of the largest women's choruses in the city.

ALBANY, N. Y.—Abram W. Lansing, for the past thirty-six years organist of the Fourth Presbyterian Church, has resigned to become organist of the Silliman Memorial Presbyterian Church of Cohoes, N. Y.

TACOMA, WASH.—Mrs. William Blackwell and daughter were hostesses on Aug. 6 at a delightful musicale which presented Jonia Adams, pianist, with Arnold Leverenz, O. Shoenbeck, and D. N. Parkhurst as vocal soloists in an artistic program.

SAN FRANCISCO, CAL.—Six Historical Lecture-Recitals are announced by Ashley Pettis, recently returned from army service. The composers to be represented are Bach and his contemporaries, Haydn, Mozart, Beethoven, Schurmann, Chopin, Brahms, Liszt and MacDowell.

SAN FRANCISCO, CAL.—At the St. Francis Hotel on Aug. 24 Director Ferdinand Stark presented a program dedicated to the memory of the late Ruggiero Leoncavallo, in which several numbers by the composer were delightfully played by the orchestra.

WOODMONT, CONN.—Soloists at the recent concert at the Woodmont Country Club were: Mrs. Frank L. Sample, soprano; Mrs. George Hubbard Wilder, alto; Clara Gray, mezzo-soprano; Raymond H. Clark, tenor; George Hubbard Wilder, flautist, and Frederick D. Adams, Jr., pianist.

CHARLES CITY, IOWA.—Mary Caldwell, who has been spending her vacation at her home in Nashua and with her sister here, left this week for several concert dates in Pennsylvania as soloist and accompanist with the Russian Cathedral Quartet. From there she will return to New York City to resume her piano instruction.

WILDWOOD, N. J.—At the Municipal Concerts given during August at the Casino under the conductorship of Walter Pfeiffer, the soloists have been Carl Heinrich, cornetist; Sidney Hamer, cellist; Domenico Bove, violinist; Lewis Raho, oboist; Hugo Carow, violist; Alexander Zenker and Herman Martonne, violinists.

FORT WORTH, TEX.—Luther J. Williams, director of music at the First Congregational Church, who has been studying with Charles Clark in Chicago during the summer, will succeed Andrew Hemphill this season as head of the voice department at Texas Woman's College. Mrs. Dot Echols McCutchan, former accompanist of the Harmony Club, will be pianist this season at the Majestic Theater.

LANCASTER, PA.—Thousands of persons from Lancaster and vicinity enjoyed the sing, Aug. 23, when 500 girls from the county participated in a varied program of singing and dancing at Buchanan Park. The affair was under the auspices of the local War Camp Community Service with Helen Duttenhofer in charge. William H. Trost led the com-

munity singing and Mrs. Florence Ackley Ley of Harrisburg directed the entire program.

FORT WORTH, TEX.—Carl Venth, dean of music at Texas Woman's College, has returned from a summer in California. Mrs. Venth is still in Norway. George Bancroft Dana, formerly soloist at the Church of the Transfiguration in New York, and more recently a teacher at the Pittsburgh Musical Institute and Pittsburgh University, has decided to locate in Fort Worth, being much impressed with the musical possibilities of this city.

BALTIMORE, Md.—Joseph W. Crosley, a naval reserve officer, has been appointed organist and choirmaster of the Chapel, United States Naval Academy, Annapolis, Md. This position, as such, is a new one and, it is said, that it has a salary of \$1,700 a year. A report of the appointment says that previous to beginning his duties at the Naval Academy on Sunday, Aug. 24, Mr. Crosley served nearly two years as a naval reserve officer in charge of the recruiting district at Burlington, Vt., and that before entering the Navy he was organist and choirmaster of St. Paul's Church, Burlington, and music director of the University of Vermont.

PINE ORCHARD, CONN.—A musical comedy, "Y Nott?" was given at the clubhouse on the evening of Aug. 30, under the direction of Carroll Potter, of Hartford. Those taking part were: Richard Chipman, Frank Coyle, Mrs. William Newsom, Mr. Noble, Robert Hirshfield, Walter Evarts, Charles Hale, T. McCance, Edith Bartlett, Jack Lodewick, Holbrook Bradley, Margaret Bradley, Harriet Shepard, Barbara Lane, Christine Chipman, Elizabeth Westerfield, Natalie Weldon, Louise McCance, Miss Borden, Miss Baylis, Dora Pickett, Sallie Smith, Birch Warner, Elizabeth Goss, Betty Strong, Barbara Northam, Katharine Steane, Helen Smith, Virginia Pickett, Betty Whiting, Jean Westerfield, Mrs. O. E. Yale, Mrs. John C. Carlisle, Mrs. C. C. Hale, Mrs. Wheeler, Mrs. Evarts, Mrs. J. E. Todd, Mrs. C. F. McNeil.

Music in the Education of the Common Man

[Continued from page 36]

musical period is considered of value chiefly because it serves as a period of relaxation which for the time-being diverts the children and makes them the fresher for the (supposedly) more serious work that is to follow. It is a breathing-space, as it were, in the course of a hard day's work. I have no quarrel with this conception of music so far as it goes; only, in that case, I would make the breathing spaces more frequent and their character more varied. I see no good reason why between every two periods of other work there should not be a fifteen-minute music period given up to the interpretive study of singing or any other of the necessary and valuable forms of musical activity. If music is a good thing along this line, why not utilize it more, and if we believe music plays a large part in the life of the individual, why not, to some extent at least, prepare the individual for life by as great a variety of musical interest and activity as possible?

We are all agreed that the maximum of efficiency in education is attained from shorter rather than longer periods. I am not at all sure that an hour of continuous choral training is a good thing for the child of school age. I am sure that fifteen minutes of hearty wide-awake musical activity would inevitably be a good thing. Of course, I am aware of the difficulty of carrying on such a program with the present arrangements; but I hope no one is so foolish as to contend that the present equipment or curriculum along any line is ideal. The very fact that music in the schools is of recent development is enough reason for accepting the limitation of impermanence with regard to present methods of procedure.

Of course, we are in the experimental stage—it would be a serious thing if we were not. It would mean that the resources of music are sadly limited, and that we soon arrive at the end of the story; whereas we all know that the most astounding development in the history of music in the United States has taken place within the past five or ten years. The talking machines, the mechanical

players, community music, standardization, the accrediting of outside music are terms which mean each of them a world of development and possibilities, yet, as applied to the practical life of the music-teacher in or out of the schools, they are, to all intents and purposes, products of the past five years or a little more. With this wonderful evolution going on about us everywhere, it is to be expected that the teaching of an art so vital and rapidly developing must undergo swift and fundamental changes. Therefore, within the limits of our finances and the possibilities of making our colleagues on the school board and general faculty see the light, it should be the first duty of every supervisor or teacher of music to adapt as rapidly as possible the music teaching in the schools to the needs of the communities. How this shall be done is entirely too big a subject for discussion at this time. That it should be done—that it must be done—is to my mind inevitable. Music has developed too rapidly and too universally to be relegated to an insignificant place in the educational scheme. It must become increasingly important and increasingly efficient. The task immediately ahead of us is to see that, so far as we are concerned, it may develop as normally as we have a right to expect and to hope that music-teachers at least shall not stand in the way of such development.

The education of the mind at the expense of the emotions and of the eye at the expense of the ear has gone on already too long. He only is a truly sane man who is normally developed. We cannot hope to continue our present one-sided methods without bringing about serious modifications in the mental and even the physical make-up of future generations. Unless our education develops the whole range of capabilities, gives all the senses an equal right to function and to open efficiently all the avenues to the brain; unless the spirit (or the heart, if you prefer) may develop equally with the brain, sooner or later, we shall evolve a race of men who will be monsters even though they may be monstrously efficient. From such a fate, I trust the good sense of the American people and of American educators may preserve us.

ENGLAND'S COTTAGE PIANO

London "Musical Standard" Objects Giving All Credit to Instrument

Musicians and writers about music remarks the *Musical Standard*, are often guilty of strange remarks, and strange indeed is the one Francis Toye prints to this effect: "The cottage piano is the one overwhelmingly important factor in English music. On its influence good or evil depends the whole well-being of our musical organism." Mr. Toye, with surprising lack of logic, fails to take into consideration the gramophone and piano-player, which are often introduced into families possessed of this gorgeous and all-powerful cottage pianoforte, but, unfortunately, unable to play the same.

Mr. Toye is tormented by the severities of music, one of which wishes to utterly ban German music, while another wants all Russian or French music etc., and yet another claims great things for our British music. However, to range the balance of things musical pushing all the blame on to the cottage pianoforte is a little unkind. Mr. Toye rightly objects to what he calls "music exaggerations," but we think he is guilty of one himself with regard to his piano.

If English (or British) music is to shut up within this slender compass shall indeed be called with every just unmusical!

Mr. Toye contends that "A few fashionable ladies in London, and their satellites, a collection of old-fashioned pedants, and a handful of excited journalists, may give an impression of greater importance, but they are not England anything approaching England—as other people besides musical fanatics have now discovered to their cost." The excessive narrowing of the horizon minds us of the famous song-words, "You could see from here to Wembly, if it wasn't for the house-tops in between."

Mr. Toye affirms that musical controversies in no way affect "the great mass of music-lovers in this country, people who pay to go to concerts, who support their local musical society, who are interested in the music in the churches, and who play duets at home on their pianos." Are we, then, to believe that the great press is powerless? That the most eminent critics and journalists have no say whatever in forming the opinions of the greater public? Surely Mr. Toye does not believe seriously that the majority of "music-lovers" are content to sit at home playing cottage pianos while musical history is being made all around them. Does Mr. Toye think that no one is affected when new music is brought forward? Does he think provincial people with gramophones and newspapers are utterly ignorant of all new musical movements?

Music as a Language

Haydn looked upon music as a universal language, whilst Mendelsohn pressly stated his belief that it is less but more definite than words, the *Australian Music News*. Wimborne Reade, though viewing the matter from a scientific standpoint, uses a more figurative expression when he says, "wild dog howls, the civilized dog bark." This epigrammatic statement is a summary of his contention that music is the primeval language of man, eventually displaced (at least for ordinary communication) by articulate speech. However, we still experience exaltations of the spirit for which we can find words, and which can only be conveyed to others through the medium of music. It is claimed that the various "utterances" still outside our grammatical system are survivals of this ancient language.

Origin of Hymn Tunes

The actual origin of the hymn tune is lost in the mists of antiquity. Doubt the earliest were improvisations and only gradually crystallized into "tunes." Specimens of old pagan tunes have, indeed, survived, but they do not concern us here. Obviously only those which were written down could be preserved; and only those, again, which have been deciphered and transferred into modern notation are available for present use, says the *Australian Music News*. The overture to Costa's oratorio "Eli," is a contrapuntal development of an old Jewish tune said to have been sung in the service of the Temple at Jerusalem, and the same melody, altered somewhat to conform to modern tonality (also to reduce its compass), appears in various hymnals under the name "Leoni."

Vienna Pleased at Appointment of Felix Weingartner as Volksoper Leader

Eminent Viennese Composer-Conductor Engaged—Will Produce Many New Works, Including Setting of "Tempest"—Répertoire Will Be International in Character—Will Continue to Conduct Philharmonic Concerts—Closing Exercises of Music Schools Exemplify Ability of Students

VIENNA, July, 1919.

This midsummer season, when the concert-halls are closed save for popular productions at reduced prices to the many who have not flitted to the mountains, it is pleasant to have really interesting bit of musical news to impart, a matter that had for some time hung doubtfully in the balance, the appointment of Felix Weingartner as conductor of the Volksoper, his term of office to begin on Sept. 1, and the contract binding from that time until August 1923.

I saw Conductor Weingartner at his home a week or so ago, and he was kind enough to tell me something of the program he has in mind. There was, of course, a little chat about America first. Had taken him the MUSICAL AMERICA issue of April 26 containing the first letter from Vienna, sent me via Switzerland by registered mail. He looked over pages with interest and expressed his pleasure at the renewed contact with a country which he bore in the kindest remembrance and confidently hoped to visit again some day. We were sitting in the library of his spacious and handsome apartment, and when I asked him what new works he was engaged upon, he took from one of the shelves and presented to me the text-book of a one-act musical drama, "Die Dorfschule" (Village School), adapted from the Japanese of Terakoya, and of a comic opera in two acts, entitled "Meister und Meide," the scores of which are now in press at the "Universal Edition," Vienna. Still a third book there was, Shakespeare's "Tempest." To this Weingartner has written new music and revised in a sterner manner Schlegel's German translation. These works will be produced at the Volksoper in due course. The composer's "Cain and Abel," which is on the program of the Opera's fifty years jubilee celebration, is the property of that institution. The Volksoper will open on Sept. 1 with Wagner's "Meistersinger," and during the season cycles of Wagner, Mozart, and Verdi operas will be produced. The repertoire on the whole is to be an international one, as becomes an institution of high standing.

"Such," Director Weingartner continued, "it is my intention to make of the Volksoper. 'Aida,' 'Carmen,' 'Flyer,' 'Dutchman,' and the 'Elopement' in the 'Seraglio' will be newly studied and staged. Orchestra and chorus are being increased, and new artists will be gradually added to those of the present company whose contracts still remain."

Is Also Writing Biography

In spite of his multifarious duties he remains, of course, the popular conductor of the Philharmonic concerts. Director Weingartner finds time for writing his biography which appears serially in a prominent Vienna journal every Sunday. Before I took my leave Mrs. Weingartner, still known to us as Lucille Marcell, told me. Her "American" English is as pure as when she went to school in New York, in spite of the fact that she has since become fluent in Italian, French and German, and even, I believe, in Russian. The afternoon was a chilly and she had about her shoulders a wonderful shawl embroidered in many colors, a gift from Maria Gay, celebrated Carmen. Madame Lucille is in a very happy frame of mind, she had at last received letters from her others in America. When I finally parted, the dear old familiar accents "call again" accompanied me. The closing exercises of the music schools, leading and otherwise, took place in July. On July 12 the annualities of the "Vienna Musik-Akademie" were held at the charming little theater the New Concerthaus, the third and last production being in the large hall. The first performance "Hoffmann's Tales" had been chosen. This Offenbach era has the advantage for pupil pro-

ductions of giving equal opportunity to a rather large number of singers. On this special occasion the selection may have been intended as a commemoration of the famous composer's hundredth birthday, of which there was no other notice taken in Vienna. It may be remarked here that Offenbach's opera, "The Goldsmith of Toledo," text by George Zwerenz, and new musical adaptation by Julius Stern and Alfred Zamarra, has been acquired by Conductor Weingartner for the Volksoper and will be the first novelty there in October.

To return to "Hoffmann's Tales." Among the graduates there was evidence of many a budding talent which may develop in time to full flower, and one of the young ladies, Charlotte Glaser, has a warm, powerful voice and very noticeable dramatic delivery. At the final concert in the large Concerthaus-Saal she sang the "Ocean Aria" from Weber's "Oberon." There, moreover, on the large stage, a better view could be had of the young people composing the orchestra. Not a few maidens there were among the number, two of them in the group of first violins, bright spots in the black-garbed majority of young men.

Under the lead of their new conductor, Ferdinand Löwe, already highly popular with the young people, the overture to the "Meistersänger" was given with force and commendable virtuosity, and rewarded with well-merited applause. The Prize song, prettily if not powerfully sung by a slim young tenor, came next, and in the course of the evening there followed piano productions, the first Movement of Beethoven's C Minor Concerto and the Caesar Franck Variations, a Richard Strauss composition for the cornet, Pamina's aria from the "Magic Flute," and an aria from Mendelssohn's oratorio, "Paulus," this last finely sung by Armin Weltner, who, as Coppelius, Dapertutto, and particularly as Dr. Mirakel in "Hoffmann's Tales," had displayed a fine baritone and decided dramatic talent. Marcus Preffer, as Cochenille and Franz, merits special mention, and it may be safely foretold that he will be further heard of one day.

New Vienna Conservatory

A second large music-school has for some time been established in Vienna, known as the "New Vienna Conservatory." From very modest beginnings it has developed into an institution of high rank and adds a new attraction to Vienna for the student of music. In its series of closing productions, which took place in the small Musikvereinssaal from June 8 to July 4, a greatly varied program was offered. All branches of music, both instrumental and vocal, are represented in the curriculum and entrusted to first-class teachers. Thus Ondriczek conducts the violin class, Elise Elizza, of the late Hofoper, the singing class, while dramatic art is taught by no less a famous artist than Frau Bahr-Mildenburg, whose commanding presence, powerful voice and dramatic art make her one of the very best impersonators of Wagner's heroines and an unequalled Electra. In the operatic productions the love scene from the first act of the "Valkyrie" was given in really masterly style, the Sieglinde by the gifted young pupil, Frl. Schimmer, quite ready for the stage. The fine soprano voice of Rosa Price was heard to advantage in Agathe's aria from the "Freischütz," while various piano, violin and 'cello numbers gave proof of excellent tuitions and faithful work.

Toward the close of June the customary annual closing exercises took place of the pupils of Frau Malvine Brée, erst Leschetitzky's first "Vorbereiter," who has had a hand in the training of most of the younger piano virtuosos now abroad in the world. The large number of the young students made a division into two afternoons necessary, the first presenting the younger element, mere tots some of them, and the second the older students, the prevailing fashion of short skirts making the latter very juvenile in appearance

likewise. What came to be heard was of such high order of excellence that it was sometimes difficult to believe that the performers were still only pupils, so great was the virtuosity displayed and so deep the understanding of the musical compositions given. The foreign element among the students, chiefly American and formerly so large a contingent, has now been absent for some years. Its only representative was Gertrude Poliwka, who is now a graduate and about to return to her native town of Portland, Oregon, where it is her intention to concertize next winter.

Impending peace is already bringing about better relations between the nations. This was evidenced at a recent performance of Lehar's "Count of Luxemburg," which the composer himself conducted. The gentlemen of the French Mission in Vienna were present, and at the close of the second act repaired behind the scenes where they shook hands most cordially with Lehar and expressed the hope to welcome him very soon in Paris with his company.

Blind Composers Heard

In one of the last concerts of the past season two blind composers took part, Josef Labor and Rudolf Braun, a particularly touching spectacle. Both artists, though physically so hampered, have worked undauntedly all their lives, and in compositions of their own, a sparkling "Divertimento" by Braun, and a "Scherzo" in Canon form for two pianos by Labor, which the two performed together with marvelous exactness, made a decided hit. It was Labor who unfolded the Brail System of Music and

notation to the blind young American pianist, Frances Richter, during his sojourn in Vienna in 1910. Up to that time the highly gifted young man had to depend on the music being read to him. His competitor at that time was Benno Moisevitch, since then become well known as pianist in London, and now husband of Daisy Kennedy, the young Australian violinist. The last I heard of the couple was of an addition to the family, no doubt a musical one. The war severed so many threads. And I was delighted to find in my single recent number of MUSICAL AMERICA mention of my old friend John Powell, who was a friend also of Benno Moisevitch.

The coming season at the Operntheater is likely to have among its novelties a dramatic opera entitled "Judas Macabäus" by the Vienna composer, Ludwig Sandow, who has written the text also, which has been set into ringing blank verse by the young Vienna poet, Rocholanski. The well-known musician, Eduard Mörike, operatic conductor in Charlottenburg, gives enthusiastic praise to the work, for the production of which negotiations were under way just at the time of the armistice. Subsequent conditions interfered with the projected performance, but since the conclusion of peace negotiations have again begun with leading opera houses in Germany.

The young American tenor, Harry Schurmann, is at present, during the summer season, singing in the second act of "Faust" at Ronacher's, a large variety theater. It has become quite a fad of late for famous actors and singers to take part in performances at such houses, and, of course, it is not an unprofitable undertaking.

It may be of interest to the admirers of Julia Culp to hear that upon procuring a divorce from her first husband, a German, she has just been married in Vienna to Willy Ginzky, a wealthy Tsech manufacturer, the owner of large carpet-weaving mills in Maffersdorf, Bohemia. Evidently she believes in an alliance with the Entente. The couple are spending their honey-moon in Karlsbad. Madame Culp is a close friend of Marguerite Melville, and regrets very much that now, when she is about to make her home in Vienna, Madame Melville-Lesnievska leaves here for America with her family.

ADDIE FUNK.

MANA-ZUCCA TO PLAY NEW CONCERTO AT METROPOLITAN



Mana-Zucca, Gifted New York Composer

Mana-Zucca, the gifted composer, scored a decided success on Wednesday evening, Aug. 20, at the Stadium concert, when she gave the first performance with orchestra of her Piano Concerto. She had played the work last winter at her composition recital at Aeolian Hall, with Carl Deis playing the orchestra part at a second piano. The presentation of the composition at the "all-American" program at the Stadium two weeks ago was, however, its first complete hearing. The composer played the solo part admirably and was recalled again and again after it and applauded to the echo.

Miss Zucca will play the work at a Sunday night concert at the Metropolitan Opera House during the coming season and also as soloist with several of our symphony orchestras. The work is now being published by G. Schirmer.



Mme. Michi-ko Hara

TOKIO, Aug. 12.—Japan has recently lost a noted pianist in Mme. Michi-ko Hara, a teacher in the Musical Academy at Tokio, who died of typhlitis. She revealed her musical talent at the age of eight and played piano in the presence of the Empress of Japan when twelve years old.

Born of a Christian family, her father being the foremost reformatory worker in Japan, she was early imbued with the Christian principles, but it was her ambition to preach the Gospel through music rather than by word of mouth.

Her noble character exerted a great influence and her memory is cherished by many of her pupils and friends.

C. H. I.

Ronald Hamilton Earle

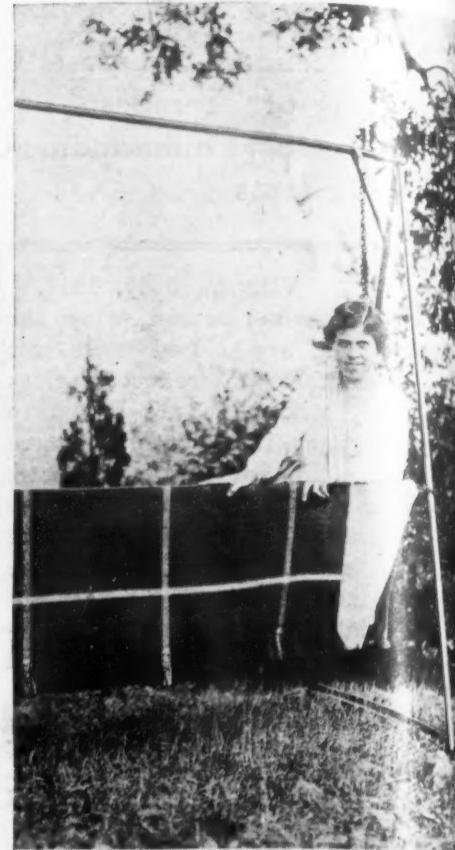
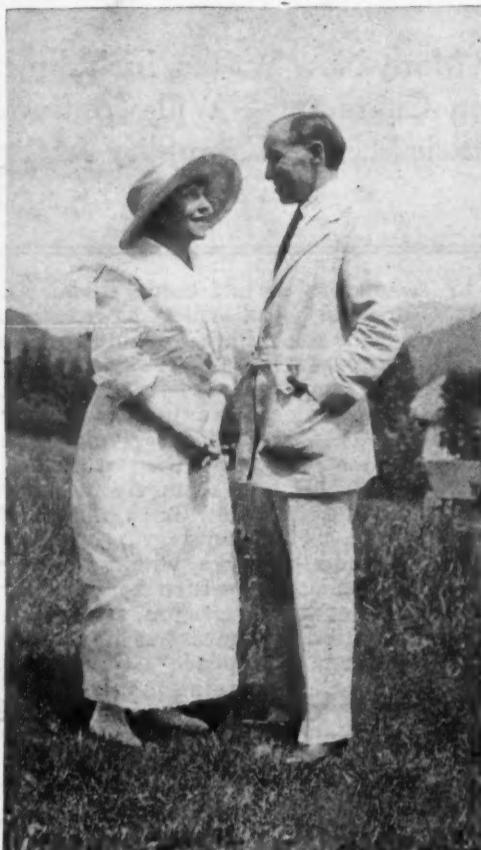
Ronald Hamilton Earle, prominent baritone of England and Canada, died in New York on Aug. 24. He was born in Liverpool on Feb. 20, 1874, and was the son of Arthur Earle, a prominent business man of Liverpool, who died in that city last February. Mr. Earle had sung at Covent Garden and was heard in America in light operas, notably "The Quaker Girl." He had made his home in Vancouver, B. C., for some years.

Lucy Belle Davis

MUSKOGEE, Okla., Sept. 1.—Lucy Belle Davis, one of the most prominent musicians in the Southwest, died recently in Chicago to which city she removed during the early part of the summer. Mrs. Davis was prominent in literary as well as the musical world. She was president of the Ladies' Saturday Music Club.

L. C. S.

Tracked to Their Summer Retreats by the Camera-Man



SUMMER is doubly precious to the musical artist, for his (and her) autumn, winter and spring are generally crammed with "dates," rehearsals, travelling, social obligations and (not least important) hearing music regularly and frequently. So naturally they make the most of their vacation period, each in

his own fashion. Jules Falk, the violinist, likes horseback riding and is seen in the upper left-hand corner ready for a canter at Sulphur Springs, Ark., where he has purchased a tract of land upon which he will build a recreation lodge. In the picture to the right of Mr. Falk's appear Queena Mario and George Ham-

lin at the latter's summer home, Lake Placid, N. Y. Looking again to the right one sees Walter Greene at Echo Lake, Maine, where he spent July and August. The picture at the upper right shows Corinne Rider-Kelsey having an "easy time" at White Plains, N. Y. (Photo by *Illustrated News*.) The lower panel,

reading left to right, depicts the following artists: Rafaelo Diaz and Olive Denton studying a composition together (Photo by *Illustrated News*); Bert Baret, French violinist, and Emanuel Balaban, accompanist, who will be here with her on her fall tour; Marie Kry, the pianist; and Claude Warford at Long Island, Me., sketching—not music.

ROSA RAISA STUDIES WITH MONTEMEZZI

Prima Donna Learns Rôle in "La Nave" Under Direction of Composer

Villa d'Este, Lago di Como, Italy, Aug. 15.

THE Galleria Vittorio Emmanuel, the very center of Milan, which, in turn, is the center of Italy's operatic life, was in a ferment of excitement ever since the news came that Rosa Raisa had landed in Naples, and when the famous dramatic soprano finally reached Milan, after an automobile trip that took her practically to all the principal points of interest to be found on the peninsula, she was forced to hold daily receptions with so many friends and admirers that the *carabinieri* complained that they had more work keeping the passageways of the Galleria clear than they had when the waiters struck against the tipping system.

"I came to Milan," she said to MUSICAL

AMERICA'S representative, "because I was eager to meet Maestro Montemezzi, in whose opera 'La Nave' I am to sing the principal soprano rôle. I read d'Annunzio's wonderful poem, and even before I knew that I was to sing in the new opera, I often thought that I should like to create the character of *Basiliosa*. Now that I have heard the music in which the composer has clothed d'Annunzio's drama, I am simply fascinated with the opportunity of singing the part."

"While I came to Italy primarily for the purpose of resting, I have not neglected the rule that a singer must keep constantly in perfect trim, and I have been working almost daily. I could not conscientiously call work my studies with Maestro Montemezzi, first of all because 'La Nave' is so full of interest, both musically and dramatically, that it is a pleasant amusement to pore over its pages, and secondly, because I do not know a more interesting man than the composer of 'Amore dei Tre Re.'

"I paid a visit to Maestro Campanini at Salsomaggiore, and the few days I

spent there were among the most delightful of my sojourn in Italy. The director of the Chicago Opera Association is full of energy and enthusiasm, and he predicts a great season for the coming year, and I know from experience that when Maestro Campanini makes a prediction, he never fails to encompass its realization."

"Coming to Italy has been a wonderful experience to me. It is the country of my artistic birth. Italy has somewhat changed, for the war has been a cruel experience to the Italian people; but they are recuperating, and if there is a bit of restlessness here and there, it will all pass as prosperity returns."

"My plans for next winter are very simple—work, work and work. I have several new roles to create, and I shall be fully occupied from the moment I

set foot on the American shores. Much as I should have loved to prolong my stay in Italy, I am to sail on Sept. 1 from Genoa. On Oct. 13 commences our preliminary tour, and on Nov. 18, the Chicago season opens. In any case, we have had a splendid vacation, have fully recovered from the appendicitis attack of last year, and am looking forward with pleasure to my sojourn in America."

GREENSBORO, N. C., Sept. 1.—James Westley White, baritone, who was heard in concert in New York last winter, spending the summer at his home in North Carolina. Mr. White was solo recently at the annual music festival of the University of North Carolina, giving a miscellaneous program at one concert and singing the baritone solos in Gaul's "The Holy City" at another.

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